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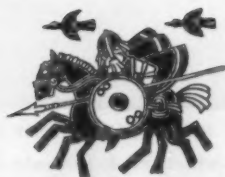
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ERIK J. FRIIS, *Editor*

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THE AMERICAN-SCANDINAVIAN FOUNDATION

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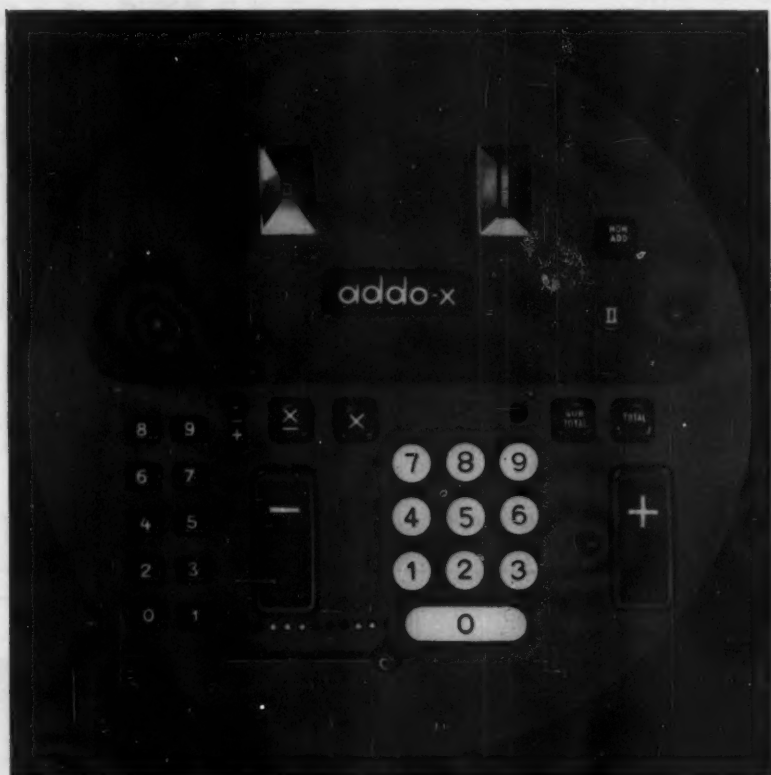
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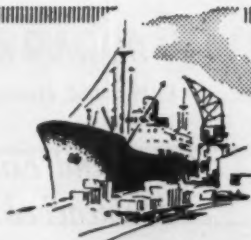


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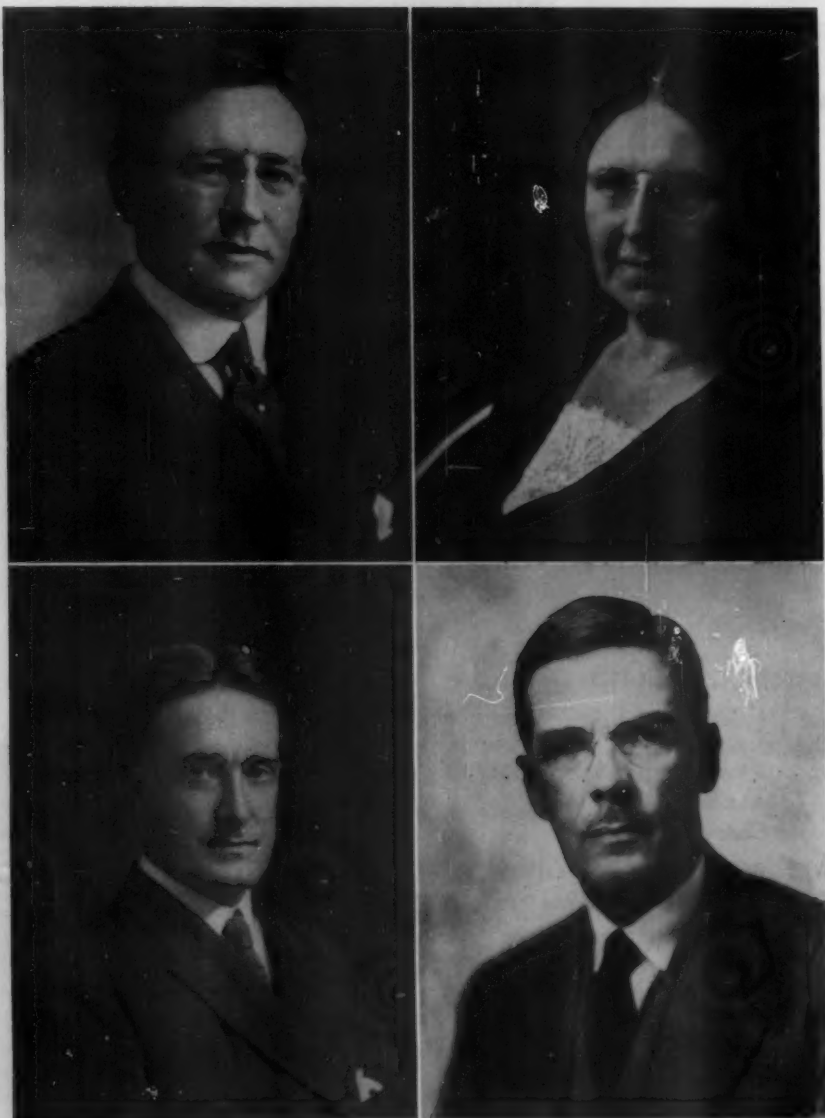
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#### FOUR EARLY LEADERS IN THE ASF PUBLICATIONS FIELD

*Upper left: Professor William Henry Schofield of Harvard University, who was a prime mover in establishing "The American-Scandinavian Review" and the ASF book publications program; upper right: Hanna Astrup Larsen, editor of "The Review" for many years and author and translator; lower left: Captain John A. Gade, a Charter Trustee of the Foundation and the author of "The Life and Times of Tycho Brahe" and other books; lower right: Professor William Witherle Lawrence of Columbia University, for many years the chairman of the ASF Committee on Publications.*

# THE AMERICAN-SCANDINAVIAN REVIEW

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## THE PUBLICATIONS OF THE AMERICAN-SCANDINAVIAN FOUNDATION

By HENRY GODDARD LEACH

*Honorary President of The American-Scandinavian Foundation*

THE history of the publications of The American-Scandinavian Foundation may be said to go as far back as the organization itself, and even before its founding. Niels Poulson, the founder of ASF, did not only visualize an exchange of persons between Scandinavia and the United States, but also an exchange of the printed word. The dissemination in the United States of correct knowledge about Scandinavia, in magazines and books, had always been of great interest to him. He had been an enthusiastic supporter of an early periodical, *The Scandinavian Times*, issued by The American-Scandinavian Society in New York, and he had also taken much interest in *The American Scandinavian Magazine*, which was distributed to members of the Society under a special arrangement. However, both of these periodicals had ceased publication by 1912, and there was a great need for a new magazine.

Therefore, in 1912 The American-Scandinavian Foundation thought it to be one of its proper functions to give serious consideration to the publication of a magazine about Scandinavia. A decision to that effect was made, and in January 1913 the very first issue of *The American-Scandinavian Review* was mailed out to ASF members and subscribers.

Niels Poulson's partner, C. W. Eger, and several other Scandinavian-Americans underwrote the publication of the *Review* for one year. However, the magazine produced a profit for the Foundation, and the underwriters were not called upon for their support. Six issues of the *Review* were published annually until in 1920 the magazine became a monthly

and so continued until 1934 when it became, as today, a quarterly.

Hanna Astrup Larsen, a lady of distinguished Norwegian ancestry, with fine discrimination about every variety of art, was Literary Editor of the *Review* from the first issue of January 1913, and was for many years Managing Editor until her death in 1945. Small wonder that the magazine was so successful from its start! For, opening the first pages the reader found *Three Danish Sonnets*, by Maurice Francis Egan, an American poet and novelist who was American Minister to Denmark. These were followed by Victor Rydberg's poem *The Mother*, translated from the Swedish. Then came the prophecy of the Norwegian engineer, Samuel Eyde, entitled *The Industrial Future of Norway*. That prophecy has long since been realized in the harnessing of the waterfalls of Norway.

A short story by August Strindberg followed Eyde's masterpiece. Then *The Commercial Future of St. Thomas*, by William Hovgaard, who was a charter trustee of the Foundation. Next, Iceland was recognized by a translation of the *Bjarkamál*. A number of plays by Strindberg were reviewed. But it was several years before the *Review* introduced its chronology of the current history of Scandinavia.

In the second issue the chief feature was an article by the polar explorer Roald Amundsen which he insisted on calling *The North and the South Poles, the Steam Boilers of the Earth*. This article was reprinted in newspapers across the continent.

Other issues of that first year, 1913, contained articles about Scandinavian institutions in America, the position of women in Sweden, Royal Copenhagen Porcelain, translations from *The Poetic Edda*, the revival of Norway's commercial conquest of the seas, the industrial resurgence of Denmark, the organization of the Foundation in Northern lands, and Scandinavian music.

The forty-eight years of *Review* publication have kept pace with current history. Its volumes have been written by experts in their subjects in the Scandinavian countries and the U.S. and have covered not only the social setup of model states but every important topic from archaeology to zoology. Thus this periodical has become so encyclopedic that recently the British Museum and other famous libraries of Great Britain have purchased complete sets of our bound volumes, and some fifty libraries in the United States and the British Dominions have completed their sets.

The very first book publication issued by The American-Scandinavian Foundation was a profusely illustrated catalogue, *Exhibition of Contemporary Scandinavian Art*. With an introduction and biographical notes by Christian Brinton, this book was issued in 1912 in conjunction with the exhibit arranged that year by The American-Scandinavian Society. In later years the Foundation has continued to issue a number of catalogues of our traveling exhibitions of Scandinavian or American art.

In 1914 the Foundation began the publication each year of two or three "Scandinavian Classics" and "Scandinavian Monographs", the former translations of belles lettres, the latter books about the history of the Northern Countries and their arts. All the ninety books so far published by the Foundation could be listed under those two categories. This ambitious program was conceived by William Henry Schofield, one of the charter trustees of the Foundation. The first Committee on Publications consisted of William Henry Schofield, Professor of Comparative Literature in Harvard University, Chairman; Arthur Hubbell Palmer, Professor of German Language and Literature in Yale University; and the undersigned as Secretary of the Foundation.

An eminent American critic reviewing our early books published this tribute: "The American-Scandinavian Foundation has placed America under the deepest sort of debt for the great work it has accomplished and is carrying on in the way of revealing to the American public the literary achievements of Scandinavian genius."

*Comedies by Holberg* was the first "Classic" published by the Foundation. Three comedies—*Jeppe of the Hill*, *The Political Tinker*, *Erasmus Montanus*—were translated by Oscar James Campbell, Jr., of the University of Wisconsin and Frederic Schenck of Harvard University. This book is now in its fourth edition. The Foundation has also published eleven other comedies by Holberg.

The first "Monograph", also published in 1914, was *The Voyages of the Norsemen to America* by the naval architect William Hovgaard, richly illustrated with maps and photographs. This book, never reprinted, is now appraised at many times its original price. It is still the most reliable of the scores of books in many languages which discuss the landings of the Norse on the American mainland in the Middle Ages. The other "Classic" of that year, 1914, was *Poems by Tegnér* translated from the Swedish by Henry Wadsworth Longfellow and W. Lewery Blackley.

Novels and short stories published by the Foundation are representative of such authors in Denmark as Hans Christian Andersen, J. P. Jacobsen, Steen Steensen Blicher, and Johannes V. Jensen; from Norway, Jonas Lie, Arne Garborg and Knut Hamsun; from Sweden, Selma Lagerlöf, Per Hallström, C. J. L. Almqvist, Verner von Heidenstam, Gustaf af Geijerstam, and Hjalmar Söderberg.

We have published both *The Prose Edda* and *The Poetic Edda*, a volume on *Norse Mythology*, and eight volumes of Icelandic sagas. Our six volumes of Scandinavian poetry have been of service to commercial publishers in compiling anthologies of the world's best poetry. And our several volumes of modern Scandinavian plays have served to acquaint American readers and theater-goers with the best dramatists of the North.



Foundation "Monographs" include such titles as *Scandinavian Art*, richly illustrated, the only existing opus in the English language describing the arts of all the Northern lands; also *The Heroic Legends of Denmark*, *The Old Norse Sagas*, *The Life of Ibsen*, *Iceland*, *Edvard Grieg*, *The Scandinavian States and the League of Nations*, *Gustav Adolf the Great*, *American-Scandinavian Studies*, *Great Norwegian Expeditions*, and *Scandinavian Democracy*.

The biggest ASF publishing project, begun a number of years ago, is now nearing completion. It involves the issuance of a history and a history of literature for each one of the five Scandinavian countries. Four volumes have so far been published, namely, *A History of Norway* by Karen Larsen, *A History of Norwegian Literature* by Harald Beyer, *A History of Icelandic Literature* by Stefán Einarsson, and *A History of Danish Literature* by Phillip M. Mitchell. *A History of Swedish Literature* by Alrik Gustafson will be published this fall.

The Foundation published no works of the Danish philosopher Søren Kierkegaard until 1936 when we published a translation of his *Philosophical Fragments* in cooperation with the Princeton University Press. This quickly sold out, and Princeton went on from year to year publishing other works of Kierkegaard. Commercial publishers in the United States and in Britain took up the challenge, and today leading publishers of both countries feel that their lists of new books for the year is incomplete without a book by or about Kierkegaard.

Usually, the Foundation has published two books a year, both of which have been sent free of charge to our Sustaining, Sponsoring and Life Associates as part of their membership benefits for that year. But the books have also been sold, to college and university libraries, public libraries, and to private individuals. Our biggest seller, according to my records, has been *The Life of Ole Bull* by Mortimer Smith: 16,527 copies. The runner-up was *The Saga of Fridtjof Nansen*: 7,495 copies. Third was *Norway's Best Stories*: 7,310 copies. But, of course, some of our book publications have been reprinted with our permission by commercial publishers and have sold in much greater volume. Thus, it may be said that the publications of the Foundation have not only stimulated interest in Scandinavia among scholars as well as among general readers but have also in no small measure served to increase understanding between the U.S. and the Northern countries.

*Dr. Henry Goddard Leach, himself the author of five books, served as President of the Foundation for many years and was the first Managing Editor of "The American-Scandinavian Review". He has also served on the ASF Publications Committee ever since its inception.*



# STANDING GUARD IN GREENLAND

By ERIK J. FRIIS

## I

ONE of the most significant aspects of the last few decades, and one that has for some time been impressed on every one's mind with increasing urgency, is the tremendous progress achieved in the somewhat related fields of communications and of warfare and weapons delivery systems. A salient case is the introduction of long-range aircraft which have enabled commercial airlines to bridge the eastern and the western hemispheres via the Polar Route, connecting Copenhagen with Tokyo across the North Pole and the Arctic Ocean. But similarly, the introduction of long-range bombers and missiles, combined with the facts of global strategy in a period of "Cold War," have brought the two leading powers of the eastern and the western hemispheres face to face in the barren wastes of the arctic regions.

Thus, in the tragic eventuality of a Third World War it is conceded that the Arctic will assume a strategic importance as never before. And it is no military secret that bases for military aircraft and for the launching of missiles are to be found in advanced locations in the Far North. Of equally great deterrent capability, however, are undoubtedly all those installations which might with more justice be termed "defensive", as for instance, the Distant Early Warning Line crossing Canada, which was designed to warn against jet air attacks, and the BMEWS Project in Alaska and Greenland, our front line of defense against Inter-Continental Ballistic Missiles.

## II

The Danish island of Greenland, the largest island in the world, has been called "the great aircraft carrier of the Arctic", a designation which is becoming increasingly true in our day. Greenland has today a number of airfields, of which some, like those at Narssarsuaq and Søndre Strømfjord, were built as American bases during World War II. Today, however, the most important Common Defense Area in Greenland is located, as is well known, at Thule, near the northwest corner of the island, at about 77° northern latitude.

Located on North Star Bay, Thule was originally founded as a trading post by the Danish explorers Knud Rasmussen and Peter Freuchen shortly after the turn of the century. The name derives, of course, from the account of the Greek explorer Pytheas of Massilia, who about the year 330 B. C. claimed to have arrived at the ends of the earth, by him called "Ultima Thule." There is some doubt whether Pytheas actually had

been to Norway, Iceland, or some other of the Western Islands, but the name is nevertheless quite appropriate for the settlement founded in one of the most bleak and desolate, and at that time most inaccessible, regions of Greenland.

During the first few decades of its existence Thule grew by leaps and bounds and became not only a trading post but also a sizable Eskimo settlement. However, it was found that its excellent harbor and flat topography, and its being sheltered by the inland glacier, made the village an ideal site for an advanced military base in the Arctic. Following the creation of NATO and Denmark's adherence to it in 1949, an agreement was accordingly signed in 1951 between Denmark and the United States whereby, in the interest of the common defense, Thule and the surrounding area were leased cost free to the United States, and a joint Danish-American defense base was established.

The Eskimo village of Thule, at that time numbering about 130 persons, was moved about 60 miles northward, to a place now known as New Thule, where sturdy houses and other accommodations were put up for the inhabitants.

The Norwegian-American explorer and aviator Colonel Bernt Balchen, who had been the Commander of Søndre Strømfjord during World War II, was called in to supervise the construction of the Thule base. The planning and building of the base, at that time kept secret and known under the code name of "Blue Jay", presented formidable problems, not least due to the fact that the Thule harbor is approachable by ship during three short summer months only. In the beginning of 1951 a convoy of 120 transport ships led by an ice breaker arrived in Thule, and work began. Later, most of the supplies were brought in by air by the Military Air Transport Service. In the summer of 1954 the base was substantially completed, and a sizable "city", with no less than sixteen streets and eight avenues, now sprawls along North Star Bay.

The fact that the ground so far north is frozen practically the year round, by the so-called "permafrost", also presented a problem. If buildings are placed on foundations in the ground, they will soon come askew when the heat from the buildings melts the ground underneath. The problem is solved by placing all buildings above ground, resting them on timbers, and then weighing them down with heavy concrete blocks so that they will not blow away during the raging storms of winter. Another ingenious feature is the ventilating system, consisting of chambers and ducts through which cold air flows underneath the floors to prevent the "permafrost" from melting.

The electric power needed for the base and also for the BMEWS radar installations is, curiously enough, obtained from a Navy-built generator



*A view of Thule harbor, with the power ship in the foreground.*

ship, which is permanently moored in Thule harbor. Consideration is being given, however, to powering the radar station with atomic energy, from which the Thule air base would also presumably benefit.

The Thule Air Base is the headquarters of the 4083rd Air Base Wing (Air Defense Command), but there are also tenant units from the Army, the Navy and the Coast Guard. Among these we might mention an Army Artillery Group, an Army Transportation Corps and the Corps of Engineers which supervises all construction work done by civilian contractors. Moreover, the Transportation Arctic Corps tries out different kinds of motor vehicles, and the Army Engineer Arctic Task Force conducts the experiments at Camp Century, the atom-powered, under-the-ice "city" several hundred miles out on the ice cap. There are also a number of other important organizations using the base for scientific research.

A visitor to Thule will probably first take note of the airfield and the hangars and will no doubt be amazed to find facilities of such magnitude practically at the ends of the earth. (Actually, Thule is located quite a distance north of the Magnetic North Pole and is the most northerly airport of its size in the world). The most characteristic feature of the village is the great number of barracks, in which the personnel is quartered in single or double rooms, although, as might be surmised, due to con-



*One of the emergency shelters along the road from Thule to the BMEWS site, in which those caught in a sudden storm will find food, warmth, and telephone communications.*

struction and maintenance costs, space is at a premium in Thule. On a tour of the base one will also be shown the various Clubs, for officers, NCO's and airmen, the excellent gymnasium, the chapel, cafeterias, dining halls, stores, a library, a hobby shop, a theater, and a hospital. The base also has its own television relay station, KOLD-TV, and two radio stations, one specializing in popular music, sports and light entertainment, while the other concentrates on classical and semi-classical music. Nor is education neglected in these northerly latitudes: the University of Maryland operates an off-duty education program, under which it is possible to study various subjects for full college credit.

One reason for all these activities is, of course, that the personnel, due to the rugged terrain and the climate, is more or less restricted to the base and its immediate surroundings. A tour of duty at Thule is twelve months, during which time a leave of twenty days' time is usual.

The Danish Government, the sovereign of Greenland, is represented at Thule by a liaison group, headed by a Captain in the Danish Royal Navy. There are also a great number of Danish civilians working for the



*An aerial photograph of the four radar antennae and the other BMEWS installations at Thule.*

Danish Arctic Contractors, a company which represents the joint efforts of various Danish engineering firms.

### III

Undoubtedly the most important of the defense installations at Thule is the so-called Site I of the Ballistic Missile Early Warning System (BMEWS, pronounced "Beemews"), the existence and capabilities of which were revealed to the world only a few months ago. A press flight from Washington, D. C. to Thule with return via Sønder Strømfjord was arranged by the U. S. Defense Department in May and gave about four dozen editors and reporters from Denmark, Canada, and the United States an opportunity to inspect the huge BMEWS station and get an idea of how it works.

The BMEWS site at Thule, equidistant from New York and Moscow, is the first completed part of a giant radar detection system, the biggest of its kind in the world, whose sole purpose is to spot, far out in space, any missile or rocket attack that might be launched from behind the



Iron Curtain. The Thule site is expected to be fully operational this fall. In addition to the installations in Greenland similar radar bases are being built at Clear in Alaska and at Fylingdales Moor in Yorkshire, England. These three sites were selected because they are located in such a way that they in combination will be able to detect and give instantaneous warning of any missiles coming across the top of the world bound for the United States, southern Canada, or Great Britain.

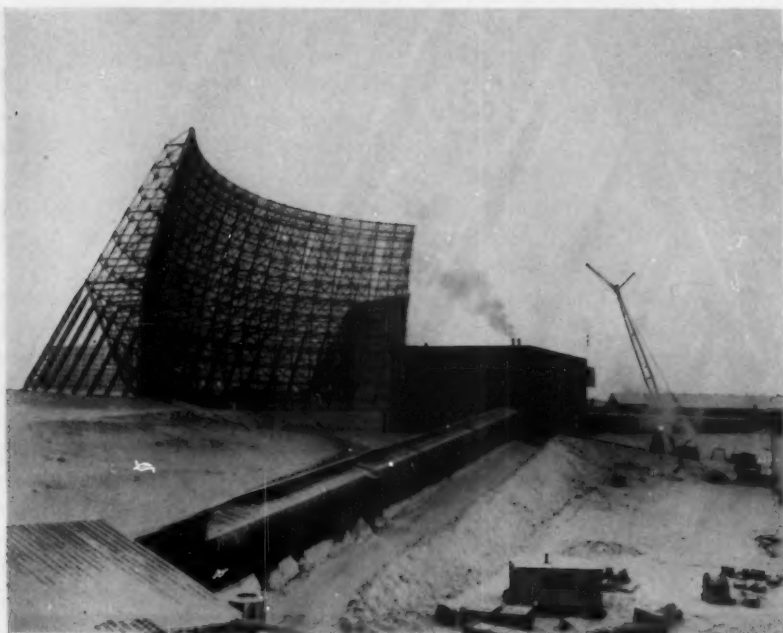
The BMEWS installations offer indeed an astonishing sight, as one suddenly comes upon them after traversing the desolate wastes of northern Greenland. Located on a height overlooking a breathtakingly beautiful fjord, this "Maginot Line of the North" consists of four sentinels staring northwards across the Arctic Ocean. What first meets the eye are the four giant radar antennae, each the height of a sixteen-story building. But on further observation one will see many buildings, of more conventional size, all of which are connected by covered walks and runways.

Basically, the entire installations consist of four super surveillance radar sets which operate in conjunction with one another so that a wide curtain of radio waves will result. The range of this powerful radio transmitter is an unbelievable 3,500 statute miles and its tremendous power may be measured in multi-million watts. This electrical energy is converted from 4,160 to approximately 100,000 volt DC on the site itself, in the three transmitter buildings in which banks a nine-foot high Klystron tubes are contained in shielded power amplifier cabinets.

When probing the skies over the Arctic and over the Soviet Union the antenna system will radiate, at different degrees of elevations, two fans of radio frequency energy, which will be scanned simultaneously across the face of the huge antenna reflectors. Should a rocket or missile pass through the lower fan, a tiny echo will immediately be detected by the receivers and the missile's position and velocity will be determined. Only a few seconds later the rocket will pass through the upper fan, and thus its position and velocity coordinates may be measured. The trajectory of the missile can then be calculated and the impact area, impact time and the area of launching will be known.

The data obtained from the radars are rapidly computed in the data processing equipment installed at the site. These electronic brains can make one million arithmetical calculations a second, if need be, and thus no time is lost in flashing a warning to the North American Air Defense Command Headquarters (NORAD) in Colorado Springs, Colorado, and to the headquarters of the Strategic Air Command (SAC) in Omaha, Nebraska.

The reliability of the BMEWS radars and computers is ensured by all instruments containing self-checking devices, and it is claimed by their



*One of the four giant antennae, each 165 feet high and 400 feet long, at the BMEWS site at Thule. In front of it may be seen one of the four scanner buildings.*

builders that no miscalculation or accident but only an unambiguous nuclear assault would trigger retaliation. Still, it is one of the appalling facts of our present Missile Age that these amazing technical advances will afford only fifteen minutes warning time before a missile will strike. The chief value, however, of the system will be to help the West decrease the dangers deriving from the "missile gap"; above all it helps protect the entire Free World by serving as a deterrent to an attack by ensuring that SAC will be unleashed on its retaliatory mission even before the missiles hit their targets in the U.S. and Canada. Moreover, it is envisioned that warning time will be materially increased and the defensive value of BMEWS further enhanced when the three radar bases at Thule, Clear, and Fylingdales will operate in conjunction with a future anti-ICBM missile or beam, with Midas, the satellite whose infrared sensors will detect missile launchings, and with Samos, the observational satellite which will be able to photograph any area of the earth from far out in space.

On the other hand, the present BMEWS installations will be ineffective





*Human beings are dwarfed by the 60-foot long backstays for the BMEWS radar antennae at Thule. A total of 20 backstays and 20 trusses support each of the four 1,500-ton steel reflectors.*

if an enemy in the eastern hemisphere should ever be able to fire ICBM's at North America via the Antarctic. Also, it is feared that the latest Russian "space ship" satellite may possibly create problems for BMEWS, by confusing it and by measuring its twin beams. Nevertheless, one can confidently state that with the completion of all three BMEWS sites the defensive capacity of the Free World will be so great that the probability of total war will be substantially reduced.

Carried through as a "crash program" following the first Russian Sputnik, the BMEWS site at Thule represents an astounding engineering feat indeed. (And it has been said with a great deal of justice that hardly ever before have so many worked with the high hope that what they made will never be put to the test by an actual attack.) Comparing favorably with some of the greatest engineering triumphs in the world, the Thule site has been constructed under the direction of the U. S. Air Force BMEWS Project Office at Laurence G. Hanscom Field at Bedford, Mass. Working

seven days a week through the dark of winter, almost a thousand men have been employed in various capacities in the construction work. The total cost approximates \$500,000,000.00, but may run into much more when, as is expected, tracking radars are added to the installations. The three BMEWS sites will together represent one of the largest projects ever carried out in cooperation by American industry and the military. It has involved a team of over 2,900 industrial firms and suppliers in 29 states.

The actual construction has been done by various contracting firms, working under the supervision of the Army's Corps of Engineers, and the Navy's Military Sea Transport Service has delivered vast tonnages of equipment to Thule. Radio Corporation of America is the prime system contractor, General Electric has built the radar subsystem, including the giant antennae, Sylvania Electric Products, Inc. has provided the high-speed electronic data processing equipment, and Goodyear Aircraft Corporation is supplying tracking radars and radomes to the Fylingdales station. Finally, Western Electric Company has built the rearward communications system linking Thule with the so-called "Zone of the Interior" in the Middle West. This communications system, which takes four different routes, is able to transmit voice, teletype, and digital display data, and is in itself an engineering marvel.

In conclusion we might perhaps remind ourselves that although modern military technology confers great advantages on a possible aggressor, there is a wide consensus today that neither the Russian nor any other government looks upon a mass surprise attack as a rational alternative in their foreign and military policy, for the simple reason that they realize full well that their own complete destruction would immediately follow. But it is also generally agreed that this might not be the case if the West were not ever vigilant. With both sides having long-range rockets and neither side having any kind of real defense against them, BMEWS will be a vital element in our posture of vigilance. However, as long as the fear of surprise attack and of war by miscalculation or accident is present, the total elimination of that fear is a negotiable issue. Until serious negotiation commences and until the time when gradual disarmament, inspection and control become reality, installations like BMEWS will serve a more than useful purpose and will represent, as has been aptly said, "the initial premium on our survival insurance."

*Erik J. Friis, Editor of the "Review", in May this year visited Thule, Greenland, as a member of the American-Canadian-Danish press group invited by the Department of Defense. He returned to Greenland in July and spent a month visiting various parts of the country.*

## VICTOR SJÖSTRÖM: PIONEER OF THE SWEDISH FILM

By FREDERIC FLEISHER

SCANDINAVIAN motion pictures burst into full bloom during World War I and remained in a position of leadership for a few years immediately after. Denmark's creativeness was established largely through the efforts of Carl Theodor Dreyer. The late Victor Sjöström (perhaps better known in the United States as Seastrom) and Mauritz Stiller led the way for the Swedish film. Their works were praised by critics and applauded by audiences throughout the world. The overwhelmingly serious intentions of Swedish films, often based on outstanding literary works, conveyed a depth of character seldom seen previously on the screen.

Films directed by Sjöström and Stiller made a profound impression on filmmakers in France, Germany, and above all in Russia. In cultural circles on the Continent their works were often considered the first successful attempts to make the screen really a work of art. Victor Sjöström also represents the direct link between this era of greatness and the art of Ingmar Bergman, since he played an important part in launching the young film-maker's career in 1943, and was considered by the latter to be one of his mentors and masters.

Victor Sjöström's career was divided into three major periods. He started as a popular actor in touring companies. Then he entered the film and became one of its outstanding directors.

He was the first Swedish film-maker to draw the enthusiastic attention of Hollywood and to produce films there. At the age of forty Sjöström returned to Sweden and regained a respected position on the stage and screen. Finally, through his acting in *Wild Strawberries*, he regained his international fame.

Now that the praises of Ingmar Bergman are being loudly touted the world over, it is easy to forget that his skill has not come like a comet out of an unborn solar system. On the contrary, Bergman is deeply rooted in the tradition of the Swedish motion picture. Like Sjöström, who reached the pinnacle of his creativeness when making films closely related to the cultures and atmospheres of the Scandinavian countries, Bergman realizes the dangers of making movies in other countries. For this reason it is said that Bergman fears the thought of working abroad.

Victor Sjöström was born in 1879 in a small village, Silbodal, in the province of Dalsland, a few miles from the Norwegian border. The family lived in a fisherman's hut under very primitive conditions. His father, Olof Sjöström, was an adventurer and his life was marked by ups and downs. Coming from the north, he later went to Stockholm with high hopes and big plans for financial success. At the age of 38 he married a promising young actress—Lisen Hartman. But ill fortune soon came his way and he returned to the

*Svensk Filmindustri*

*Victor Sjöström,  
as he appeared in "Wild Strawberries"*

north with his wife and two children. A few months after Victor's birth, Olof Sjöström emigrated to the United States. A year later Lisen, Victor, and his sister traveled to New York.

Olof Sjöström opened a Swedish-American trade agency in New York. He went through a religious crisis and the home was pervaded with a strict

and oppressive atmosphere. When Victor Sjöström was seven, his mother died in childbirth. And when his father remarried half a year later, the little boy revolted and tried to run away from home—one time he ended up in a theater. Having been deeply attached to his mother, Victor was unable to get along with his step-mother. As a result

*Svensk Filmindustri*

*The old Lidingö studio building, in which Sjöström and Stiller made many of their outstanding films during the years 1911-20*

the little boy was sent back to Sweden, where he was brought up by an aunt. This was one of the happiest periods of his life.

During his childhood in Uppsala, Victor Sjöström was often regarded as "the wealthy American", for whenever he was in need of money he contacted his father's office in Gothenburg. But the young boy's days of wealth came to a sudden end when his father's business failed with a loss of half a million kronor. The boy's uncle, Victor Hartman, an actor at the Royal Dramatic Theater, whom he had been named after and whom he admired greatly, came to his rescue and supported him for two years. But one day Olof Sjöström returned from America. He started a newspaper which soon failed; then he opened a milk store, where he

introduced "doughnuts." Victor worked for his father as a delivery boy and later got a job in a lumber yard in the southern part of Stockholm.

In 1896, at the age of 16, the boy got a job with a Swedish theater group that toured in Finland. Without telling his father, who hated the theater, the young boy forged his father's written permission. After a couple of years of hardship in Finland, Victor Sjöström returned to Sweden. But within ten years he was to become one of the most popular matinée idols in the countryside. Throughout his life Sjöström retained a particular liking for the theater outside of Stockholm and still went on tours a couple of years before his death.

When Sjöström gave up the theater to enter the films, he gave up a promis-



Svensk Filmindustri

*A scene from "Terje Vigen"*

ing stage career. Charles Magnusson, the pioneer of the Swedish motion picture industry, offered him 15,000 kronor a year to make the change. Magnusson, who had recently signed Mauritz Stiller to a film contract, realized that he needed professional talent to raise the standard of his productions.

It is incorrect to assume, which is done all too often, that the "golden era" of Swedish films was totally a result of Sjöström's and Stiller's efforts. Dr. Bengt Idestam-Almquist, leading Swedish film historian and critic, has made extensive studies of the early days of the industry and he emphasizes the importance of Magnusson and the photographer Julius Jaenzon.

Charles Magnusson, a cameraman and inventor, was not interested in transferring the theater or music-hall onto the screen. He wanted to create

something of higher artistic quality. Unlike most of his contemporaries, Magnusson demanded quality and "culture". He wanted the film to become a respected art form. Starting production in the southern city of Kristianstad, Magnusson wanted "purely" Swedish films free from foreign influences. Necessity and desire resulted in Magnusson making his early films with amateurs in outdoor settings. He was fascinated by the realistic impact of living nature and photographed as much as possible against a natural background. Magnusson's use of nature was characteristic of the early stages of the Swedish film; throughout its later development nature has remained its hallmark.

As the movie market grew and competitors came into the field, Magnusson moved to studios on Lidingö, an island





Svensk Filmindustri

Edith Erastoff and Victor Sjöström in "The Outlaw and His Wife"

outside Stockholm, where the era of Sjöström and Stiller took root. The tremendous international prestige that Magnusson's enterprise acquired encouraged his dreams of possibly gaining world leadership in film-making. Later he joined forces with financier Ivar Kreuger to form Svensk Filmindustri, the largest movie company in Sweden. But the new and wealthy company didn't succeed to the extent that had been hoped. Attempts to make international films, the large post-war offensive of the American film industry, Sjöström, Stiller and leading Swedish stars leaving for America, the advent of sound, and then the depression,—all were factors that led to the decline of the Swedish film.

When Victor Sjöström entered the movies, he was schooled by Magnusson and his outstanding photographer, Jul-

ius Jaenzon, whose technique compared well with the best anywhere. Sjöström went to work as an actor, script-writer and director in the Lidingö studios. From the start, Sjöström tried to develop social realism on the screen. In his first major work *Ingeborg Holm* (1913) he related the hardships of a widow, who was deprived of her children through the poor-law. Grounded in a social realism seldom seen on the screen, this was his first work to gain international attention. Sjöström was also at this time freeing himself from the theatrical style of the French.

After the failure of his second marriage, to the Danish actress Lili Beck, Sjöström told Magnusson: "I have to get away." Equipped with a bicycle, Sjöström went off on a sentimental journey through the areas of his child-





Svensk Filmindustri

Victor Sjöström and Harriet Bosse (left) in a scene from "Ingemar's Sons"

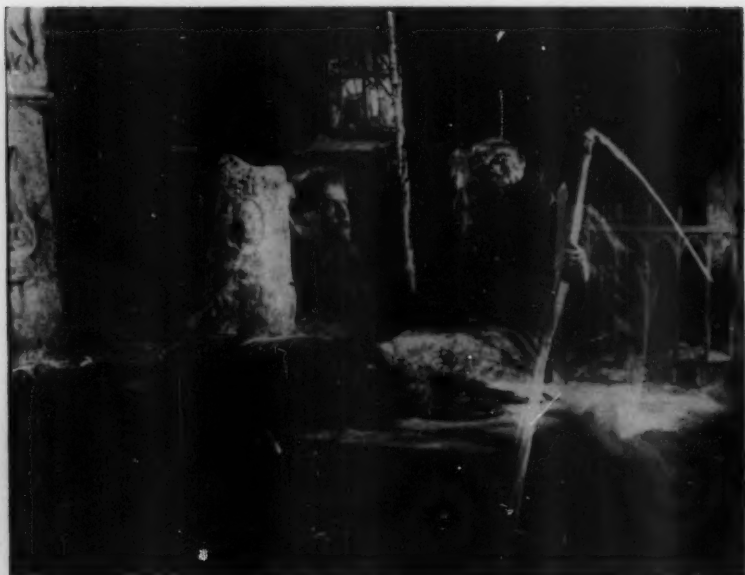
hood and finally turned up in Grimstad, a town where Ibsen had spent part of his youth. Here, the Norwegian playwright had heard the story of the fisherman Terje Vigen, and it was there that Sjöström became convinced that he wanted to tell the tale on the screen.

Inspired by renewed faith in life, by a new joy in screen work and by his love for the Swedish-Finnish-Russian actress Edith Erastoff, who played one of the leads in *Terje Vigen* (distributed in the U.S. as *A Man There Was*), Sjöström began to create his major works, the first of which was the epic drama based on Ibsen's poem.

With this film Victor Sjöström had transferred a literary work to the screen, but his eye for filmatic qualities wasn't quite fully developed. *Terje Vigen* had the excitement of the chase film, but in

addition it had a realism and character study that was unique for the screen. A contemporary American critic wrote: "When watching *A Man There Was* (*Terje Vigen*), one cannot imagine an American director who would have been able to bring out the psychology of the film and its realistic theme better or even as well. Victor Seastrom ought to get to America and teach his competitors how to create films!"

While most of Europe was involved in World War I, the Swedish movie industry was seething with creativeness. Magnusson and Sjöström wanted better stories. In 1917, they contacted Selma Lagerlöf and bought the rights to screen her entire works; the price was 10,000 kronor per film. Later that year Sjöström made *Tösen från Stormyratorpet* (*The Girl from the Marsh Croft*), based on the Lagerlöf story, and *Berg-Ejvind*



Svensk Filmindustri

Victor Sjöström (left) and Tore Svennberg in the graveyard scene in "The Phantom Carriage"

och hans hustru (*The Outlaw and His Wife*), based on a play by the Icelandic author Jóhann Sigurjónsson, where the dramatic mountains and scenery of Lappland were an integral part of the film.

Sjöström went on to film Selma Lagerlöf's epic *Jerusalem*. The Nobel Prize winner's romantic realism and the struggle between good and evil were well suited to Sjöström. In *Ingemars-sönerna* (*Ingemar's Sons*), which was released in two parts, Sjöström didn't keep as slavishly close to the original as was his normal practice; he was using filmatic, artistic symbols in place of the lengthy texts of silent films. Part I was seen by 196,000 people in Stockholm, which then had only 400,000 inhabitants.

Towards the end of the decade, Sjöström got a new script-writer in author Hjalmar Bergman, but he attained the artistic apex of his career when he returned to Selma Lagerlöf and screened *Körkarlen* (*The Phantom Carriage*, also called *The Stroke of Midnight*) in 1920. The complexity of this picture has few parallels in the history of films, and yet for the viewer it is characterized by a naturalness that lets him forget the technical craftsmanship. Sjöström used fascinating flashbacks within flashbacks and double exposures on double exposures.

Although some critics received *The Phantom Carriage* primarily as a propaganda film against the evils of alcohol, it was a work that has become a challenge to other film-makers. The

leading French director Julien Duvivier told the same story in his *Le Chariot fantôme* (1939), but it lacked the power of the silent films. The Swedish director Arne Mattsson tackled the story a couple of years ago; although his technical equipment was far superior, he was unable to compose as tightly knit a work. Furthermore, Sjöström's version was inspiringly acted.

Unlike Sjöström's nature films, *The Phantom Carriage* was shot mostly in the studio. Possibly the most striking aspect of the movie to a present-day viewer is the manner in which photographer Julius Jaenzon created the scenes with the transparent carriage and the spirits of the two men in it. The objects behind the figures had to be visible through them, but those in front had to be solid.

Sjöström always centered his attention on the psychology of his characters. He felt this goal could be best attained by showing close-ups of the changing features of the face and the expressions of the eyes. He also found certain movements of the hands and feet or the like most revealing. He often kept the camera on these centers of interest for a longer period of time than was usual; his critics sometimes felt he slowed down the tempo unnecessarily.

*The Phantom Carriage* was the first film made in Svensk Filmindustri's new studios in Råsunda, a suburb of Stockholm, which is known as "the film city." By this time, the Swedish motion picture industry was known throughout the cinema world and Sjöström was one of the best known directors. Before leaving Sweden he completed two more films, based on screen plays by Hjalmar Bergman. The most noteworthy of

these was *Vem dömer?* (*Love's Crucible*). Although it had some very impressive mass scenes, photographic sequences, and a number of leading actors (including young Gösta Ekman, who was to become one of Sweden's most popular stars), it lacked Sjöström's warmth and individual strength.

Metro-Goldwyn-Mayer was interested in obtaining the services of Sjöström, and Svensk Filmindustri wanted the distribution rights for their films in Sweden. It was finally decided that Sjöström would go on a loan to Hollywood to make a few movies. In January, 1923, Sjöström sailed from Oslo and landed in New York as Victor Seastrom. Although he was no longer able to work with what he wanted, MGM didn't compel him to make poor films. But Seastrom didn't like the scripts he was offered and some of his own suggestions were felt to lack the necessary public appeal. The Hollywood company let him bring Hjalmar Bergman to America to write scripts. The two worked on a screenplay adaptation of Ibsen's *The Master Builder*, but company officials said that the Norwegian playwright's name wouldn't draw. Shortly afterwards, Bergman returned to Sweden.

About Seastrom's years in America, Lewis Jacobs, a leading American film historian, has said: "Though perhaps only *The Wind* was fully representative of him, all his pictures had a lyrical approach, the strength of honest characterization, and social awareness. The theme of his films was always man in conflict with society and nature; it dealt in the larger emotions, and the whole was rendered simply and lyrically. The titles of his efforts indicate

Seastrom's concern with man's struggle with man and natural forces: *Name the Man* (1923), *He Who Gets Slapped* (1924), *Confessions of a Queen* (1924), *The Tower of Lies* (1924), *The Scarlet Letter* (1926), *The Wind* (1928). Never spectacular or sensational, his films did not get the attention they deserved."

Victor Sjöström was never really happy in California. When he returned to Sweden in 1929, he filmed *Markurells i Wadköping* (*God's Orchid*), based on Hjalmar Bergman's classic. The film received little attention at the time, as the interest in sound was blinding most to artistic qualities. Not until rather recently did critics realize how well he combined the new invention with his artistic ambitions.

In later years, Sjöström's contact with films was mostly as an actor. In 1942, he was appointed artistic consultant to Svensk Filmindustri. A year later, Sjöström was instrumental in introducing young Ingmar Bergman to the screen. He was most anxious that the company should film Bergman's script for *Hets* (*Torment*). In recent years, the aging, but energetic actor often appeared on the stage. Included among his more important roles were Dr. Stockman in Ibsen's *An Enemy of the People*, Willy Loman in Arthur Miller's *Death of a Salesman*, and the title role in Hjalmar Bergman's *Swedenhielms*.

During the last years of his life,

Sjöström's name began to regain its former fame. The revival may have started when Cinémathèque Française put on a series of Swedish films and the French group discussed whether Sjöström hadn't been more important than D. W. Griffith. The following year, Ingmar Bergman made *Wild Strawberries* as a tribute to the grand old man. At the Berlin Festival in 1958, when the Bergman movie was screened the audience applauded on seeing Sjöström's name. Shortly before his death (January 3, 1960) while he was lying ill in a hospital, he was selected the best foreign actor of the year by the Society of American Film Critics.

Sjöström gave very few interviews and disliked talking about himself. But once praising Charles Magnusson he said that he was "a wise man who by and by was so wise that he discovered that the best way to handle Stiller and me was not to handle us at all but to leave us alone and let us do what we wanted to do. And what we thought the right thing to do. Where does a motion picture director nowadays work under such conditions? There were times when the head office hardly knew more of what we were doing than the title of the picture. And anything called budget meeting or budget did not exist." It might just be possible that such ought to be the conditions under which great motion pictures are made.

*Frederic Fleisher is an American writer who has been residing for some years in Stockholm. He has contributed a number of articles on cultural affairs to the "Review."*

## ASKELOADDEN

By AMANDA LANGEMO

**I**N THE FOLKLORE of every country there are a few, a precious few, characters so charmingly conceived and so vividly drawn that once we have met them they become our friends forever. Long ago and far away, the works of Peter Christen Asbjørnsen and Jørgen Moe, the two Norwegian story-tellers of the nineteenth century, introduced me to such a character, namely Askeladden. Askeladden is a little cinder boy, an "ashlad," who has, through the years, endeared himself to countless children and adults in many lands. Just as it is said that music knows no national boundaries, it is most certainly true that a child's heart encompasses the world.

In Norwegian folklore Askefis (or Oskefis), signifying one who blows at the coals to make the fire blaze, is perhaps the more common name. There are also some places in the North where Askefis designates a supernatural creature inhabiting the fireside, a hearth spirit. No doubt, the name of our Askeladd is a carry-over from this origin, but at no time have supernatural powers been ascribed to him. Through the generations he has been presented simply as the ideal of folk fantasy, a kind of male Cinderella (Askepott), to all appearances drowsy and obtuse but keen and alert when the right time comes. Askefis appears first in the fifteenth-century Scandinavian literature of proverbs and adages. We find him re-appearing periodically through the years, and finally as Askeladden in the stories of Norwegian folklore as re-

corded and retold by Asbjørnsen and Moe.

The Askefis name must be differentiated from the Askefis type, which is much older. In the type, two elements enter: first, the representation of a foolish boy who later manifests wisdom, and, secondly, the primitive idea of the youngest son's priority in regard to inheritance, "junior's rights" in contrast to primogeniture. The first meaning is essentially the one applied in the early epic-heroic poetry and in saga representations of a lazy, large-limbed young man, but more recent Norwegian fairy-tale tradition has also been influenced by the second element.

The Askeladd name, popularized through the Asbjørnsen and Moe renditions, is mostly used in Eastern Norway. It is also used in the forms Oskeladd, Oskelabb, Oskelamp, Oskefot—all of which suggest socks or stockings in contrast to shoes or boots. Oskungen, consistent with the Swedish Askungen, is also common. The oldest and the most widely used name, however, is Askefis.

According to tradition, Askefis, or Askeladden, is sometimes an only child; if he does have sisters and brothers, he is always the youngest, generally of three brothers, and the older ones, Per and Pål, despise him deeply. If he is spoken of in South Norway, his first name may be Espen, borrowed from the Danish. You may also know him as Svein, Halvor, Lars, or Hans (Tyrihans). I first met him simply as Askeladden.



"But, you, you are fit for nothing but to sit and dig in the ashes."

"You think you can do it, you who have never been outside the door!"

"You have no other clothes than the rags you are wearing!"

In the stories about Askeladden, such remarks occur over and over again. Though he is placed in different settings, cast in varying roles, and involved in diverse incidents, he remains the same little rejected boy whose older brothers express their contempt for him by telling him he is fit for nothing more enterprising than to sit and dig in the ashes. He continues to be the butt of their sarcasm and derision whenever he declares his intention to try his luck at accomplishing a task demanding skill or fortitude. Compared to them, in their opinion, he is no man of the world. He has never left the confines of their home. He is always presented as the poverty-stricken urchin, with somewhat of a Huck Finn attitude about his appearance, not encumbered with worldly possessions nor ashamed of his ragged clothes.

One of the charms of Askeladden lies in his being so utterly normal and in his having to be discovered. He is not a paragon of virtue whose goodness sickens by its exhibition nor a model of heroism whose prowess nauseates by its brilliance but a natural boy who discloses himself only little by little, seemingly without any hint of sensation. This apparently unstudied combination of reserve, frankness, wit, and resourcefulness creates around him a certain degree of admiration and an aura of suspense. Just as in real life a person whom we dare feel that we know totally all at once ceases quickly

to be interesting, so in books a character who reveals himself without restraint in the opening incident holds little fascination for the reader. In some respects, the central figure of the Horatio Alger series was perhaps a modern type of Askeladden. He, too, was always born of poor parents, made his own living at an early age by doing menial work, met extreme obstacles, accomplished almost impossible goals, and consistently emerged as the most successful man of the year. This comparison has often been drawn. I feel, however, that the analogy breaks down very soon. Even to me as a child reading from an older friend's collection, after the first two volumes, Horatio Alger heroes held no surprises. They followed a pattern, and any deviation from it were so slight as to be negligible. It is not so with Askeladden. Very often, the traits that appear on the surface and that might—and do—mislead the reader in his judgment turn out to be mere disguises; while success in one way or another awaits the boy at the end of the tale, the narrators have not always followed the same formula for its making. This element of surprise lies not essentially in the incidents that happen but is rather the result of qualities inherent in the character himself, especially qualities not at first discernible. A shallow reader could promptly exhaust all that the Horatio Alger books had to offer. Askeladden stories, on the contrary, warrant re-reading. The complete character is not immediately discoverable, nor is he eternally the same on every page.

One of Askeladden's more obvious traits is indolence. He is thought to be a loafer, an aimless time-passer, with



no sense of responsibility and lacking the necessary, but highly over-rated, inner drive to get himself out of the ashes. Before great deeds, of course, there have to be dreams of comparable dimensions, but his unimaginative, wooden-headed brothers could not know that and therefore alienated themselves from him, perhaps inadvertently. He was not truly lazy. Since the climate was cold and the houses hardly draft-proof, why not stir up the fire, rake the embers, and enjoy the dreams taking shape in the flames? It was warm and cozy there, and besides he knew the folly of dissipated energy. It was every boy's ambition to win a princess. When he and his brothers went out by turns to try earning their living by watching the king's seven foals, it was not the youngest but both the older ones who yielded to the temptation of getting out of work. They stretched their lazy bones as they lay all day with their heads on the old hag's lap, enjoying perfect relaxation while she combed their hair. In the meanwhile, their responsibility to observe and report to their employer what his horses ate and drank was neglected. On the other hand, when Askeladden's opportunity came to serve the king, he resisted the troll's invitation, remained faithful to his task, and achieved his reward.

Another quality assigned to Askeladden by people who judged him only superficially was stupidity. Certainly they had good reason to conclude that no clever boy would be content to sit day after day monotonously poking the coals with a simple stick. The schemes that were growing, the ingenious designs that were being created, of course,

were things they could not share. The air castles were visible only to him. Yet, when a certain king promised his daughter and half the kingdom to the inventive soul that could build a ship capable of going as fast by land as by water, it was not his brothers Per and Pål, reputedly the cleverer ones, who succeeded. Askeladden came forth with such a vessel. Furthermore, when the ship was finished, the young skipper knew how to choose his six-man crew. It required intelligence to foresee that in order to sail such a ship he needed the long, thin, stone-eating tramp; the alcoholic with the insatiable thirst for wine and beer; the man with such a super-acute auditory sense that he could hear grass grow; the dead-eye Dick who could hit anything as far as the end of the world; the fellow compelled to wear seven-ton weights on one leg to retard his pace lest he walk to the world's end in less than five minutes; and the possessor of seven summers and fifteen winters who had within him the power to finish the world by the simple act of removing his hand from his mouth, thereby letting the twenty-two seasons out at once. Askeladden's intelligence was tested further when, black and sooty as he was, he was confronted with four apparently impossible tasks. The king had some doubt yet of the shipbuilder's worthiness to join the royal family. It was not a stupid Askeladd who knew how to utilize the talents of his goodly crew and who with great delight subsequently heard the guns fired at his wedding feast.

Askeladden was not much given to talk. He was considered slow-witted, uncommunicative, satisfied with his

own mute company. But, on occasion, he proved he had a ready tongue. One would not think that many young men who were seeking a companion for life would compete for the hand of a woman whom nobody could silence, but perhaps love is deaf as well as blind. It might also be that the prospect of owning half a kingdom had its appeal. At any rate, following a long parade of unsuccessful suitors—among them Per and Pål—Askeladden presented himself to take his chance. In his contest for the last word, he found uses for the dead magpie, the old willow-twig, the broken saucer, the crooked goat's horn, its mate, the little wedge, and the old boot-sole. Finally, when at the point of exasperation the princess accused him of coming to wear out her soul, he dumbfounded her by showing her the already wornout sole; she had not a word more to say, and she was his.

Askeladden was thought to be indifferent to his surroundings, dull, and not endowed with good sense. But while he sat alone, he wondered about much, questioned the how and the why of many things, and as a result his lively curiosity led him to find answers and solutions a score of times when his elders and betters admitted defeat and disappointment. The mocking brothers, who persistently belittled the younger one's intelligence, once had to submit to having their ears chopped off by the king whose oak tree they did not know how to fell and whose well they did not know how to dig. Perhaps those who have shut themselves off from the sounds of nature and the voices of all living creatures not clearly human have no more

use for ears. They haven't learned to listen properly. Askeladden's sensitive hearing responded to the sound of the ax, of the pick, and of the stream, and he could not rest until he had traced the chopping, the digging, and the trickling to their respective sources. While the brothers grew increasingly abusive in their remarks, he humbly and wisely got wisdom in the places where it was to be found. The king, as usual, was only too happy to give the princess to the young man whose curiosity had led him to find out how to chop oak trees so that two chips no longer grew where one had grown before and how to dig wells without striking only solid rock, wells that would flow from the year's beginning to its end.

Neither parents nor brothers credited Askeladden with bravery. The shy, retiring boy was never the one to be snatched from the sheltering hearth and be sent out first when ventures requiring courage were to be undertaken. He was never thought fit. No one guessed the spirit of valor within the cinder lad, just waiting for the proper moment to display itself. But, even a troll with three heads or another with six heads or, worse yet, one with nine heads—did not intimidate this bold hero as he found himself face to face with a challenge worth meeting. Nor did his chagrin at the thought of having broken a promise to the girls of Soria Moria Castle deter him from cutting short his visit with his parents who had gone wild with joy on recognizing the fine, magnificent stranger as their own long-lost ragamuffin. Surely he was no coward whose conscience bade him abandon the cozy chimney

corner, his favorite childhood haunt, to set out again through the dark, dense forest, to endure chill and hunger, and to seek his way back to Soria Moria with no light but the moon and no guide but the west wind. Who else but the one who had dared to risk his life to save the princesses from the trolls could possibly be the right one to take his place next to the bride?

No one, not even Askeladden's own parents, whom a person would expect to appreciate at least some of the boy's virtues and capacities, thought he had any business acumen whatsoever. In fact, when Per and Pål would leave the homestead to go out to seek a fortune or even just to make their own way in life, not only was he not invited to accompany them but usually he had to beg and plead for permission to be a third party. Understandably, one who seemed happy to play in a dusty ash heap day in and day out hardly showed much promise of becoming a financial wizard. Nevertheless, he knew how to wager for profit; never mind that he bluffed his way with the troll squeezing whey out of white stones and inveigling him into exchanging jobs, and finally causing him to destroy himself by such an indelicate method as cutting a slit in his own stomach to make space for more porridge. After all, it must be admitted that Askeladden was doing business with an unscrupulous competitor, a circumstance which ought to allow him to relax his own principles sufficiently to meet the troll on his own terms. The wager netted him all the gold and silver in the mountain and enabled him to pay off his father's debts.

Askeladden was never thought to possess any of the manly skills. Per and Pål preferred not to acknowledge him as their brother for fear that his lack of experience should bring them embarrassment. Consequently, when the trio set out in quest of work, the two of them always preceded him and were given the first chances. He had to tag along behind, and when his opportunity to prove himself came at last, he had a particularly hard time because the master was already in a bad mood. For instance, when the king wanted guards for his meadow, not until after Per and Pål had fallen asleep at the switch and been frightened away by earthquakes, did Askeladden persuade the king to let him try. Then, not only did he solve the problem of why the lush meadow was cropped close every Midsummer's Day, but he proved himself so highly skilled as a rider that he easily ascended the topmost point of the Glass Mountain and took the three golden apples from the lap of the princess. So skilled a horseman, of course, won her and half the kingdom.

Such a normal, industrious, clever, curious, daring, shrewd, and skilled a boy can also usually be counted on to be resourceful. When Per and Pål were hired to work in the king's stables and in the gardens, Askeladden became a kitchen drudge. Because he was so thoroughly amiable and efficient, however, he soon gained great popularity. Jealous of his good reputation, his brothers lied to the king. Presently he found himself in the awkward position of having to turn thief to save his life. He was left no option but to steal a troll's silver ducks, his embroidered

coverlet, and his precious gold harp whose music had power to banish all sorrow. Because he had wanted to have with him some little token from home, he had always at hand his mother's kneading-trough. It served him well in fetching the ducks. Objects so simple as a nail, a birch twig, and a candle stub enabled him to save his life, to cause the troll to eat his own daughter unwittingly, and subsequently to bring

to the king the seven silver ducks, the embroidered coverlet, and the magic harp. Then as the troll succumbed to a most undignified death by bursting with anger, the resourceful Askeladden was free to carry away heaps of gold and silver in his mother's old kneading-trough. And so, for Askeladden, too, as for all the rest of us, knowing how to make use of equipment at hand is perhaps the quality that saves us.

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Bennett & Pleasant

*The Royal Danish Ballet dancing the "Tarentella"  
in the Third Act of "Napoli"*

## THE ROYAL DANISH BALLET TODAY

By LILLIAN MOORE

THE ROYAL DANISH BALLET is attempting to follow a double path. Miraculously enough, it seems to be doing it successfully. Solidly established as one of the finest dance companies in the world, the Danish Ballet is the custodian of a unique classic tradition which dates back through some two centuries of sheltered existence. In recent years, however, it has reached out to encompass an international repertoire and to broaden the technique of its highly skilled dancers with a judicious transfusion of a more sweeping modern ballet style.

Although it had existed long before his birth, the Danish ballet as we know it was virtually the creation of

one man, August Bournonville, who guided its destinies with an autocratic hand for nearly half a century. He died in 1879, but his ballets are still the most treasured jewels of the Danish repertoire. Balletomanes from all over the world gather in Copenhagen every spring, to see the festival performance of the exquisite *La Sylphide*, which he staged in 1836, and the colorful, exhilarating *Napoli*, which dates from 1842.

Bournonville was a choreographic genius who captured in dance form the very essence of the age of Romanticism in which he lived. Almost incredibly—for ballets usually die with their creators—his masterpieces have



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Flemming Flindt and Margrethe Schanne  
in a scene from "La Sylphide"

been preserved in every detail. *Et Folkesagn, Far from Denmark, Kermesse in Bruges* and *Konservatoriet*, as well as *La Sylphide* and *Napoli*, have been carefully passed down from one artist to another, and are still danced with their original steps and patterns intact.

Bournonville was also a great dancer, and his ballets are studded with splendid roles for men, designed to display his own talents (in an age when the male dancer was sadly neglected in other ballet companies) and continuing to serve today as excellent vehicles for the magnificent male dancers for which the Copenhagen school is famous: Erik Bruhn, a classic and dramatic dancer without a peer anywhere in the world, Henning Kronstam, promising young Flemming Flindt.

It was Bournonville who established

the technical training of the Danish dancers on a firm footing. When he returned to Copenhagen, his birthplace, in 1829, after studying and dancing with the greatest masters at the Paris Opéra for six years, he brought with him the principles of the French classic school of ballet, which became the solid foundation of Danish dancing. Until 1951, all the classes in the Royal Danish Ballet School were taught strictly according to his precepts, as they had been passed down through his pupils to their pupils, to the present day. The Bournonville heritage is a priceless one, and the Danes are well aware of it.

When the Royal Danish Ballet makes its second American tour this autumn, its repertoire will include Bournonville's *La Sylphide* and *Konservatoriet*, the third act of *Napoli*, and a duet from *Flower Festival in Genzano*. Vincenzo Galeotti's *The Whims of Cupid and the Ballet Master* dates from 1786 and is the oldest ballet still danced in its original choreography. There will also be a marvelous version of *Copélia*, staged by a German dancer named Glasemann in 1896 and later revised by Bournonville's pupil Hans Beck. The rest of the ballets, however, are drawn from the so-called "international repertoire" and their choice reflects the recent policy of the Royal Theater.

In 1952 Harald Lander, a gifted choreographer and strong personality who had directed the Danish Ballet for twenty years, left Copenhagen for Paris and the Grand Opéra. A year earlier, he had brought to the Royal Theater the extraordinary teacher Vera Volkova, noted for having given the finishing touches of polished perfec-





*Bennett & Pleasant*

*Hanne Marie Ravn and Niels Kehlet in "The Moon Reindeer"*



*Bennett & Pleasant*

*Kirsten Simone and Flemming Flindt in "Carmen"*

*Bennett & Pleasant*

*Hanne Marie Ravn, Frank Schaufuss and Kirsten Petersen  
in "Konservatoriet"*

tion to Britain's great ballerina Margot Fonteyn. Volkova remained with the Danish ballet, as teacher and artistic adviser, and her influence has been potent. Under her inspired guidance several talented dancers, such as Kronstam, Flindt, and the youthful ballerinas Kirsten Simone and Kirsten Petersen, have emerged as sensitive and distinguished artists.

At the same time, the post of ballet master has been held by several dancers, including Frank Schaufuss and the superb dance-mime Niels Bjørn Larsen, but none has succeeded, either as choreographer or simply as task-master, in imposing upon the company the stamp

of a single powerful personality. It is the guest choreographers who have brought distinction to the contemporary Danish repertoire.

Frederick Ashton, England's famed ballet creator, produced *Romeo and Juliet* for the Danes in 1953. It is one of the glories of the Royal Theater, superbly danced and acted by an ensemble which neglects no detail of characterization. The Danish dancers live in and for the theater from childhood to late middle age, so it is possible for them to cast a dramatic ballet (as American ballet companies, with an outside age range of about 16 to 35 and a high concentration of dancers



Bennett &amp; Pleasant

*The Royal Danish Ballet in a performance of "Fanfare"*

between 20 and 25, cannot) with natural and suitable character types, all of whom are trained and dedicated dancers.

George Balanchine, brilliant Russian-American director of the New York City Ballet, has given a number of his works to the Danes: *Concerto Barocco*, *Serenade*, *Apollo*, and *La Son-nambula* (known in the United States as *Night Shadow*). With its melodramatic plot and romantic atmosphere, *Night Shadow* seems made for the Danes. But presenting *Serenade* to an American audience, which can see the New York City Ballet spin through it in flawless style almost any day of the week, seems a bit like bringing the proverbial coals to Newcastle. The same might be said of Jerome Robbins'

*Fanfare*, which both the Danes and the Americans dance exceedingly well.

*Miss Julie*, a highly charged version of the Strindberg play, choreographed by Sweden's Birgit Cullberg, is danced by the American Ballet Theatre and the Royal Swedish Ballet as well as by the Danes, although the Copenhagen production certainly has the odds over the others in the wealth of stars who alternate as Jean, the butler. Erik Bruhn's is a magnificent characterization, revealing impassioned feeling in every step and gesture; but Kronstam and Schaufuss also dance Jean, and for the title role the Danes can call on either Kirsten Petersen or Kirsten Simone, blonde beauties every bit as wilfully seductive as Violette Verdy, who danced the New York première

for the American Ballet Theatre.

The success of the past winter, in Copenhagen, was Roland Petit's *Carmen*, a ten-year-old ballet into which the Danes have infused new vigor. In the entire repertoire for the United States tour, the only ballet which will be absolutely new to American audiences is Birgit Cullberg's *The Moon Reindeer*, based on a Lapland legend of a girl who, in the form of a white reindeer, lures men to their death over a precipice.

Not a single one of these modern ballets is by a Danish choreographer. This does not mean that the Royal Theater has not given its own dancers opportunities to try their wings at home. Almost every male soloist in the company seems to have had at least one chance to stage a ballet, but no one has been consistently encouraged. In past years there have been works by Børge Ralov (recently retired), Fredbjørn Bjørnsson and Frank Schaufuss. During the season of 1959-60, Copenhagen saw a new version of *Peter and the Wolf*, staged by Niels Bjørn Larsen, *La Dame aux Camélias*, with choreo-

graphy by ballerina Kirsten Ralov, and, most interesting of all to American balletomanes, Erik Bruhn's *Festa*. A fresh and attractive piece without a plot, but with a delicate flavor of romanticism, *Festa* was originally created for a series of workshop performances given by the American Ballet Theatre in New York in 1957. Those who enjoyed it then will be obliged to forego the pleasure of seeing the revised version which Bruhn staged for the Royal Theater; they have elected not to bring any Danish works more recent than Beck's revision of Glasmann's *Coppélia* of 1896!

Superbly trained, marvelously disciplined, rich in mature artists and exciting new dance talents, the Royal Danish Ballet is successfully pursuing its admirable dual policy: careful, loving preservation of its unique Bournonville classics, and expansion into a broad international repertoire of ballets by French, English, Swedish and American choreographers. It is safe to say that on their current tour they will duplicate the success they scored on their first appearance in the United States.

*Lillian Moore is a distinguished American ballet dancer who has been featured with companies the world over. She is also a writer and critic, and her articles on the ballet and the dance have appeared in periodicals and other publications in the United States, in Great Britain and on the Continent.*

## THE KING'S ERIKSGATA

By GÖSTA HASSELBERG

THE accession of King Gustaf VI Adolf to the throne in 1950 gave the Swedish people an opportunity to renew their acquaintance with the word *eriksgata*. Through wide coverage the press, radio, and motion pictures called attention to the series of official visits which the new king made to the several parts of the country during the first years of his reign. Each trip included one or more *län*, or counties, and in the end his route had encompassed practically all sections of the realm. The journeys put the king in close contact with all social classes and with all the various forms of life and work in present-day Sweden. The king, who on these trips received warm homage from the people, was said to be making his *eriksgata* through the land.

Through the journeys made by King Gustaf Adolf the word *eriksgata* gained new currency in modern Swedish speech. This ancient word means a journey made by a new Swedish king at the beginning of his reign in order to meet and be greeted by the people living in diverse parts of the country. As we shall see, the word refers to an institution which is rooted in the earliest periods of Sweden's pre-Christian history.

When the nucleus of the present Swedish kingdom first appeared in history, it was as a confederation of completely independent local governmental entities or states, each one with its own laws and traditions and with characteristics which have not been com-

pletely eradicated even in our own day. The king's *eriksgata* is connected with this confederation of originally very small states which made up ancient Sweden. And it was indeed an important and necessary element in the rule and administration of the confederation.

Historians and philologists have offered various opinions and hypotheses regarding the origin and the age of the *eriksgata*. Moreover, much scientific labor has been devoted merely to the linguistic interpretation of the word itself. Nowadays it is generally thought that it is derived from an ancient Swedish word meaning "all-powerful ruler", a word surviving today in the name "Erik". This word was thus the designation of the ruler of the whole kingdom, in contradistinction to the petty kings ruling the various districts. One investigator, taking his point of departure in *-gata*, the second part of the word, has maintained that the journey originally took place on a completely fenced-in road (a street or *gata*), and that it thus cannot have been of a very great length. According to this interpretation, the *eriksgata* was in the very earliest times related to a purely local ceremony of homage, and its origin must be sought in one of the petty states anterior to the confederation, most probably in the oldest of these, Uppland, which in turn had been created by the union of smaller areas. On the basis of this linguistic interpretation, the results of which nevertheless are merely hypothetical, the

*eriksgata*, both the ceremony and the word, must be assigned a very great age.

No matter whether the *eriksgata* was taken over from one of the petty states or was instituted at the time when the confederation was created, the oldest factual, historical mention of it appears in the medieval provincial laws of Sweden. These laws were written down during the latter half of the thirteenth and the first part of the fourteenth century, but their actual contents are to a great extent much older. The very first somewhat complete description of the *eriksgata* is found in the Law of Uppland, dating from 1296 and is mentioned as part of the regulations concerning the election of a king. (As is known, the Swedish united kingdom of the Middle Ages was an elective monarchy.)

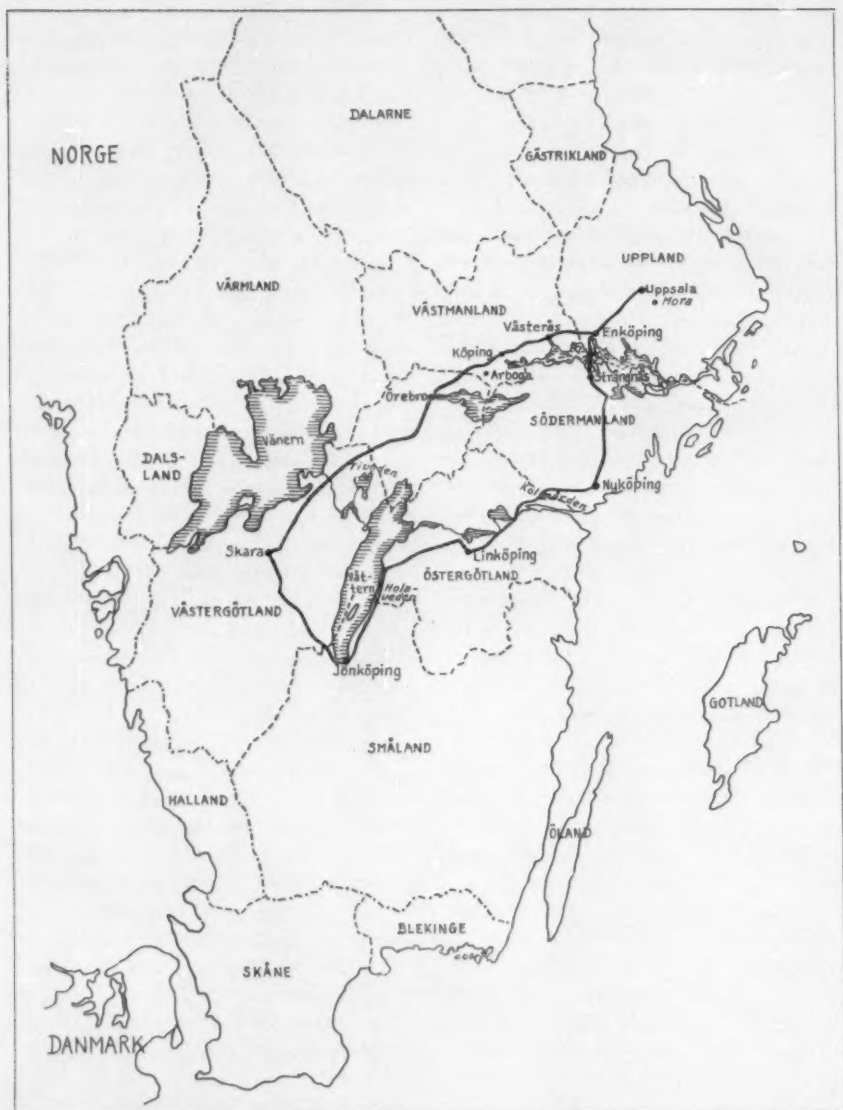
According to the Law of Uppland, the three ancient "folklands" of Uppland, namely Tiundaland, Attundaland, and Fjädrundaland, were to act first when a new king was to be elected. This election, which probably was based on an ancient ritual and ceremony, was to take place at Mora Stones, which was about six miles southeast of present-day Uppsala and at that time was located in Attundaland but very close to the border of Tiundaland. From here the newly selected kings were to go to the Thing (Assembly) at Old Uppsala, the most important place in old Tiundaland, and there the Lawman of Uppland was to pronounce him king. It is this journey between Mora and Old Uppsala, which on the basis of the linguistic interpretation of the word is thought to have been the oldest and rather circumscribed *eriksgata*.

However, the *eriksgata* which we know through the medieval laws of the

united kingdom of Sweden began in Uppsala and followed a certain predetermined route, clockwise all through the kingdom. The men of Uppland were to accompany their king across Örsundsbro to Enköping and across the islands in Lake Mälaren as far as Strängnäs. Here the men of Södermanland were to greet the new king and accompany him to the border of East Gothland (Östergötland) at Svintuna, which is present-day Krokek at the bay of Bråviken. The East Goths met the king at the border and took him first to their Thing at Linköping and then as far as the middle of the forest of Holaveden, where the men of Småland took over. Their part of the *eriksgata* terminated at Junabäck, the river forming the border between the provinces of Småland and Västergötland. There the West Goths took charge of the king and escorted him through their country via the Thing at Skara and northwards to Ramundeboda, the present Bodarna in Tiveden. From here the men from Närke accompanied the king to Örebro and then to Uppbåga bridge across the Arboga river, where he was met by the Westmen. With them he rode through Västmanland via Västerås and eastward to Östen bridge across the river Sagån at Nykvarn. Here the men of Uppland were to wait for the king and follow him back to Uppsala. "Then", says the Law of Uppland, "is this king lawfully come to land and realm among Uppsvear and Södermän, Goths and Gutes and all Smälennings. Then he has rightly ridden his *eriksgata*."

On his journey through the country the king enjoyed a number of special privileges, designed to safeguard his person and to stress his elevated posi-





*An outline map of southern and central Sweden, showing the route of the medieval Eriksgata.*

tion. Thus, the king before he entered a new province was to receive hostages from its inhabitants together with pledges of peace. Moreover, he had the right to collect a certain tax as a homage fee and also to pardon three outlawed criminals who, however, could not be murderers.

From the viewpoint of constitutional law, the *eriksgata* was a geographic extension of a sort of the king's election, —one might call it a decentralization, for the purpose of assuring the various provinces of their joint influence and privileges. This method was necessary in a country with great distances, with the most populous districts lying far apart, and also where the principles of political representation were unknown. In each one of the districts through which the *eriksgata* passed, the homage ceremonies of the Uppsala Thing were to be repeated. On the provincial Thing the king was to take a pledge to keep faith with the inhabitants of the province, promise them peace and swear not to infringe on or break their law. And then the Law-man would solemnly pronounce him king. Not until all the provincial homage ceremonies had taken place in the prescribed forms was the royal election completed, and the king could then obtain the confirmation of the church through his coronation. The highly developed legal formalism of the time have surely guaranteed that no single element in the ceremonies was neglected. On the other hand, it is possible that the political realities behind the solemn forms to a great extent may have been controlled, then as now, by persons possessing actual, perhaps extra-constitutional, power.

The route of the *eriksgata* gives us a

good idea of the political geography of Sweden in the early Middle Ages. The districts around Lake Mälaren and the two big and fertile provinces in Götaland made up the nucleus of the kingdom. Småland originally may not have belonged to this inner circle. For according to the oldest of the provincial laws, the Law of Västergötland, the king during the *eriksgata* transferred directly from the East Goths to the West Goths at Junabäck. An outer circle in regard to the *eriksgata* consisted of the present-day provinces of Öland, Dalsland, Värmland, and Dalarna. The island of Öland had its own Law-man, but he and the men of Öland paid homage to the king together with the East Goths at their Thing. The men of Dalsland, or as they were called, "The West Goths west of Lake Vänern", belonged to the Law of Västergötland, and even the men of Värmland, who had their own Law-man and their own law, met the king at the *eriksgata* at the Thing of the West Goths. Dalarna and Västmanland were combined into one law district, and therefore the inhabitants of both these provinces paid homage to the king at Västerås. Not only Gästrikland was under the Law district of Uppland, but also all the distant and widespread settlements in Norrland and Finland, which nevertheless, had their own law, Hälsingelagen.

The island of Gotland was during the Middle Ages a tributary province only loosely connected to the Swedish kingdom. And entirely outside the law of the realm were the southern and western provinces, belonging at that time to Denmark and Norway, but which were conquered by the Swedes in the seventeenth century. Finally, it

is a noteworthy fact that the *eriksgata* did not touch Stockholm. The reason is that when the *eriksgata* originated, the district in which the capital was to be founded in the 1200's, was not one of the real centers of the kingdom.

One of the important trends in the history of Sweden during the Middle Ages was the strengthening of the unity of the state and the weakening of the separatist tendencies based in the various sections of the country. An important step in this direction was the promulgation in the middle of the fourteenth century of a code of laws to be applied to the whole country, namely, Magnus Eriksson's Law Code, which little by little took the place of the old provincial laws. The chapter in the new nationwide law pertaining to the king was the first Swedish written constitution. The elective monarchy was retained, but the actual election was to a great extent carried out in a different way. It was still to take place at Mora but it became an election by the entire nation in the real meaning of the term. It is probable that the new method was used for the first time in 1319, when the three-year old Magnus Eriksson was elected king.

According to the new method, the Law-men, each in his own place and with the consent of the district, were to select "twelve learned and wise men", and together they were to appear at the election ceremony at Mora. The first vote was cast by the Law-man of Uppland and his followers, and then the various provinces voted, in the same sequence as the *eriksgata*. Thereupon all the Law-men pronounced the new king to have been elected. Then followed an exchange of oaths between the king and the electoral assembly.

Thus, all the elements making up a royal election had been brought together both in time and space. But in spite of this the *eriksgata* was retained and according to the common law code took place the same way as before, with the taking of hostages and an exchange of pledges, and along the same route as previously, all according to the old provincial laws. Even though the real meaning of the *eriksgata* had lost considerably in importance when the king was elected in this new way, it is not correct to interpret it as a solemn but empty form without any substantial legal contents. For there is much to indicate that the idea of representative government was still so weakly rooted in the country that the exchange of pledges between the king and the electors was not considered sufficient unless it was supplemented by the king's taking the oath once more at the sectional Things and by the people's swearing fealty to him there. Even after the establishment of the Riksdag, which gave the country a common lawmaking representative assembly, and even much later, it has happened that important and delicate questions have been the subject of direct negotiations between the king and the various provinces.

Much information about how the *eriksgata* should be arranged comes down to us in the old provincial laws, but we are worse off in regard to records of *eriksgator* actually undertaken. The first king about whom we know for sure, on the basis of old documents, that he rode the *eriksgata* is Magnus Eriksson, who did so after reaching his majority in the beginning of the year 1335. Furthermore, we have records of *eriksgator* ridden by several of the kings of the fifteenth century. Even

Gustavus Vasa undertook an *eriksgata* a few years after his election to the kingship, which, however, in regard to its route deviated somewhat from the one indicated in the Law of the Realm and had been adjusted to conditions in sixteenth-century Sweden. When Sweden was made a hereditary monarchy in the Vasa family, the *eriksgata* lost entirely its *raison d'être*, namely

the royal election. But even the youngest son of Gustavus Vasa, Charles IX, who surely did not ascend the throne through lawful inheritance, made an *eriksgata* in 1609. His journey around the country, with much pomp and circumstance and with a big entourage, was the last one which adhered to the old laws and regulations concerning the *eriksgata*.

*Dr. Gösta Hasselberg is a "Docent" in Swedish History at Uppsala University.*



## PACIFIC LUTHERAN COLLEGE

By SONYA LOFTNESS EVANS

TO EVERY college may be attributed a certain amount of culture, the natural offspring of studies in the arts and sciences. But not every college becomes a cultural center—and when this happens, it can safely be said, that college has truly matured.

That is the case with Pacific Lutheran College, in Tacoma, Washington. As such a cultural center, this college has extended itself into the community, offered to the artists of this and other countries a place for expression and given its students an opportunity to mingle with the great.

The setting for this new cultural center in the West is one of great natural beauty, with its spacious green lawns, its towering Douglas firs, and its native rhododendrons that provide a striking background for modern buildings of reddish-brown brick and glass. Marked by a phenomenal physical growth, the college has built nine major buildings in about ten years. And the enrollment has now grown into the thousands.

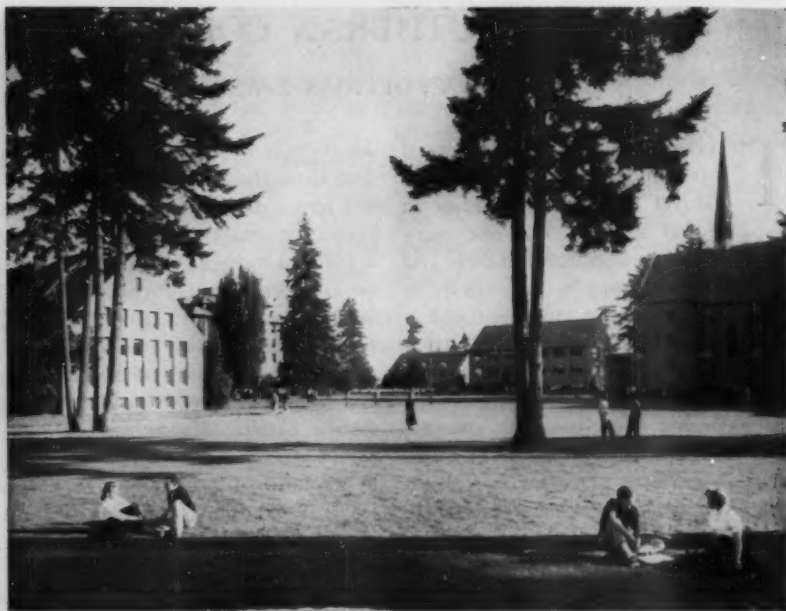
Behind the façade of recent buildings there grows an ever-increasing enthusiasm for real culture. The theme of Christianity is predominant in all activities, in music, drama, art, and literature. This is a strong and vital theme, a blend of dignity and sometimes of elation! To study here is to feel that integrity and the *mens sana* that interwine in religious and creative living, the vigor with which a cultural and spiritual life is endowed.

Pacific Lutheran College is rich in Scandinavian traditions. All of its pres-

idents have been of Norwegian lineage, and throughout its history the college has received support from the Norwegian Lutheran Church in America. At a pastoral conference in Decorah, Iowa, on October 14, 1890, it was resolved to send the Rev. Mr. Bjug Harstad to Puget Sound, with the intention of establishing a school. At the same time the Synod proposed to organize the Pacific Coastal region into a district of the church. It was the beginning of a much intensified activity, for while there were many Norsemen in the West, there were only a few pastors in this area in the summer of 1890.

The site selected for the new school was Parkland, Washington. Pastor Harstad, by November, 1890, formed a corporation called the Pacific Lutheran University Association. Construction of the Old Main was begun in March of the following year. The cornerstone was laid on October 4, 1891. The first bricks were mortared into place on January 9, 1892, by Peter Lindekrans, a Swede who had learned the trade in Norway. A month later, the first professor was called—Pastor Carlo Sperati.

The faith and vision of Rev. Harstad was held in high respect by succeeding presidents, Professor Nils J. Hong, Professor J. U. Xavier, Rev. Ola J. Ordal, Dr. O. A. Tingelstad, and the current president, Dr. S. C. Eastvold, under whose leadership the college has experienced such spectacular growth. Dr. Eastvold, just concluding his sixteenth year as president of Pacific Lutheran College, is an ordained Lutheran pastor, and became nationally known as



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*A view of the campus at Pacific Lutheran College*

vice-president of the Evangelical Lutheran Church. His outstanding work as president of Pacific Lutheran College has drawn praise from every quarter.

Today, forty-five of the seventy members of the faculty at Pacific Lutheran College are of Scandinavian descent, as are more than half the administrative staff of the college. Three of the faculty members have recently been exchange teachers in Norway—Professor E. M. Akre, Professor G. J. Malmin, and Professor T. O. Svare, who served as a Fulbright exchange professor in Trondheim and Cultural Attaché at the American Embassy in Oslo.

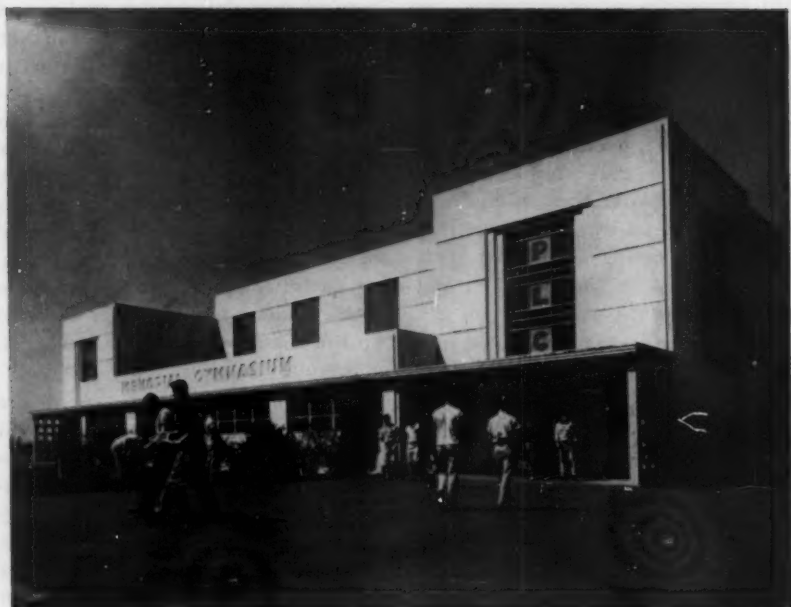
The Norwegian language has always been a part of the college curriculum, and until recently there was instruction in Swedish.

The Scandinavian Department now includes Elementary Norse, Norse Language and Literature, Norse Drama and Poetry, covering the works of Bjørnson and Ibsen, History of Scandinavian Literature, Scandinavian Masterpieces in English Translation, and Scandinavian History.

In addition, the college library houses the most extensive collection extant of historical material relating to the literary, artistic and cultural life of Scandinavian-Americans in the Northwest. Invaluable papers and books have been gathered in this archive under the direction of Dr. W. C. Schnackenberg, professor of history at the college, together with Frank Haley, the college librarian.

One event in particular has raised





Richards

### *The Gymnasium*

the college to a permanent position as a cultural center in the Pacific Northwest. This, the high point of the year, and culmination of all artistic activities, is the spring Drama-Music Festival. With scores of dramatic and musical performances, art and literary exhibits, and appearances of famous guests, the three-day annual festival has been so successful that its director, Dr. Karl A. Weiss, now devotes his entire time to planning the events. It is Dr. Weiss, and Professor Theodore Karl who have been responsible for bringing to this campus and to the Pacific Northwest such artists as Metropolitan Opera stars Irra Pettina and Blanche Thebom, artists Jakob Gimpel, Thomas L. Thomas, Nathan Milstein, and the theatrical stars Luise

Rainer and Walter Abel.

Famous names of the past few years include, among others, Agnes Moorehead, dramatic artist, Jennie Tourel, Metropolitan Opera mezzo-soprano, Basil Rathbone, a star of stage, screen, radio and television, the world-famous Spanish guitarist Andrés Segovia, and Howard Hanson, the composer.

A unique feature of the Festival is the bringing-in of leading actors and actresses to appear with the students in productions. These theatrical leaders live on the campus. They eat and relax with the students, and give of themselves in encouragement and camaraderie to all those around them.

One of the most popular and beloved of these guests is Basil Rathbone, who four years ago delighted the students

with his appearance in a student cast of *The Winslow Boy*. Rathbone, who won the hearts of all the students by the ease with which he adapted himself to campus life (he resided in the men's dormitory, lived with and talked to students on the campus for ten days), stated that he was astounded at the interest in art at this college, that "it is fast becoming one of the great cultural centers in the country", and that he wanted to come back.

After heaping lavish praise on the cast of the play during the final curtain call, Rathbone stated what he hoped to impart during his stay: "I would like to leave with them the idea that culture is a thing most earnestly to be desired in men". Perhaps no one has better stated the aim of student cultural life.

Howard Hanson, famous American composer and director of the Eastman School of Music, found as well a "tremendously awakened interest in music here". Hanson, too, gave much inspiration to the students, and to the community. After the final concert, directing the Seattle Symphony Orchestra in the student chapel, Hanson was given a standing ovation by the appreciative audience.

Throughout the year, the *a cappella* choir is the center of artistic expression at Pacific Lutheran College. Known as the "Choir of the West", the sixty-voice body is directed by Professor Gunnar J. Malmin. As consultant on music for the Lutheran Church of America, as a composer and arranger of sacred music in his own right, Professor Malmin has a wide background in music, only recently making a study of music education in Norway, Denmark, Belgium and Germany, and taking part

in two international music conferences, one of contemporary composers in Norway, the other for music educators in Belgium.

Under his masterful direction, the choir performs the great music literature of Reformation Europe. Included are superb Bach chorales, with the famous counterpoint melodies that lend themselves so well to a *cappella* singing, favorites such as Johan Sebastian Bach's famous motet, "Jesu, Priceless Treasure", and Handel's magnificent, antiphonal "Alleluia".

Always in the choir repertoire are Norwegian folk hymns such as "In Heaven Above", and others of the famous arrangements inspired by Scandinavian folk melodies, and so magnificently arranged by the late Norwegian-American composer F. Melius Christiansen. The modern Russian school, including the chorales by Gretchaninoff, and contemporary choral music such as the powerful "Entrance Scene" from Gustave Schreck's "Advent Motet" is also represented.

Then there are the chorales by the famous contemporary Canadian Healy Wilan, considered by many today the most outstanding composer of religious music in all North America.

Such a repertoire, heard in frequent performance, unquestionably marks the college as a music-culture center.

To house such active drama and music departments, the college recently built a Chapel-Music-Speech Building, almost phenomenal, for such a small college, in its scope. This spacious structure, the devotional chapel for the college, contains seven music studios, sound-proof choral, band and orchestra rehearsal rooms, eighteen individual practice rooms, and a music library.

*Richards*

*The Chapel-Music-Speech Building*

The auditorium of the chapel, with a seating capacity of well over a thousand, contains a magnificent pipe organ as well as a splendidly equipped stage. A delightful setting for concerts and theatrical productions, the decor is subtly executed in modern colors of cocoa, chartreuse, rust, yellow, and browns, with impressive lighting to add to its beauty.

The chapel stands majestically over the campus, its spire of 115 feet sur-

mounted by a seven-foot stainless steel cross, floodlighted at night. In this tower chapel may also be seen the beautiful rose window, predominant in blues, with rich reds and yellows in stained-glass, bearing the symbols of the Trinity and the Beatitudes, and Martin Luther's coat-of-arms, or the "Luther Rose", with its black cross, red heart, white roses, and gold ring of eternity on a blue field.

Architecturally, the new contempo-

rary buildings are also of keen interest to the campus visitors. The beautiful new dormitories are buildings of reddish-brown brick, the exterior design kept simple to contrast with the park-like setting and the surrounding firs. Glass areas, patios, and sun decks characterize these buildings. Student rooms are artistically decorated with walls in soft pastels, desks in beautiful birch, each room with private telephone connections. In the lounges may be seen handsome raised-hearth fireplaces, faced with paneling of highly polished walnut and tasteful, richly colored ceramic tile.

Also contemporary, designed by a young Norwegian-American architect, Walter Johnson, is the Student Union Building. With its rustic cedar siding, beams, brick and glass, it is an attractive communal center. And here one finds an unusual interior court, with pools, seats, open hearths, and a garden.

And here in the Student Union Building, one can see the year round the truly excellent original oil paintings done by art students of the college—another visible evidence of cul-

tural growth. For oil painting and sculpture are now a part of the regular college curriculum. Here again, excellent faculty direction is to be commended for outstanding leadership. The department of art is headed by Professor George Roskos, who some time ago was honored by the Seattle Art Museum, when his wood sculpture "Eternal Sentinel" won one of the top awards in the 41st annual Northwest exhibition at the Seattle Art Museum.

Art exhibits are also a part of the annual Festival. An outstanding collection was the recent exhibit of contemporary religious art "The Image of God". In this were seen portrayals of the nativity and crucifixion in oils and sculptures.

As Walter Abel, the noted American actor, stated so well, "only at Pacific Lutheran College", has he "found art and religion raised together to such a high plane of spirituality".

Soon completing seven decades of life and growth, Pacific Lutheran College has become one of the chief and many-faceted culture units of the Pacific seaboard and can look forward to a distinguished future.

*Sonya Loftness Evans has contributed several articles on American and Norwegian cultural topics to the "Review".*

## THE GUIDE

A SHORT STORY

By THÓRLEIFUR BJARNASON

*Translated from the Icelandic by Mekkin S. Perkins*

I HUNG UP THE RECEIVER and paid the charge to the solemn-faced telephone operator. She was in no hurry to wait on me. When I at last got my change, I ran outside straight into the worst downpour of the storm that had raged every day since I came to the village.

Out over the bay high storm clouds towered up into the sky. The sleet of the morning had turned to rain. It was hard to keep one's footing on the slippery street. By hurrying, I soon reached the cooperative store, an old, low building, with steeply sloping roof.

In the shelter of the building a group of men stood. Most of them leaned against the wall, protected from the storm, their hands in their pockets. They were all in working clothes, some almost in tatters. Their hands and faces were smeared with dirt. One after another, they craned their necks, wiped their noses, took out snuff horns and fingered them thoughtfully. As I joined the group they gaped at me in silence, a questioning look in their eyes.

"A tricky trader from the south," one man whispered to another. By his silence the latter expressed his agreement and, with head bowed, gave me a stealthy glance.

"I must get to Hjallavík," I said. "And I need a guide, for I have never been there. Could one of you men help me?"

No answer. Some of the men screwed up their faces, scratched their chins, and looked out over the stormy bay

and up into the sky where the clouds danced a frantic dance or were heaped up into enormous black swirls. "Why is the stranger in such a hurry?" asked a thickset, middle-aged man. "Twill be difficult to get over the mountain in this weather."

"They are waiting for me at Hjallavík with an auto," I replied. "They dare not wait all night. They fear the crossing of the moor, so I must get there while it is still light."

"Then you will have to go by way of the ledges on the cliffs above the raging sea," said the man. "There may still be some ice on those ledges, an impossible crossing, especially in a gale."

"I don't know about that," spoke up a soft-voiced long-nosed man. "It has often been made in bad weather; the wind blows hard only at the top of the cliffs."

"Perhaps you'd be willing to help the stranger?" said another.

"Of course. I'd be glad to," the soft-voiced one said. "But I must tend to Jón of Nyabæ's sheep. As you know, he is sick in bed and there were few offered to help him. Well, I can't waste my time here with this nonsense," he said, stepping into the storm which buffeted him from all sides as he disappeared around the corner.

"Here comes Hallmundur. He can probably help the stranger. He ought to know the way," said one of the men still standing in the shelter of the wall. Since I came, three of the group had already gone out into the storm. But

another man now joined us. The sarcastic remark was directed at him. He came rushing around the corner, stopped in the shelter of the building at the edge of the group of men, and straightened the cap on his head. He was a tall man, broad-shouldered, with large-boned features and head held high. He took in the group at a glance and allowed his eyes to rest on me for a moment without showing any curiosity.

The men all looked at him, a sneer on their faces.

"He has made that crossing under more dangerous conditions and in worse weather than this," said a giant of a man who, until now, had been silent, gaping at me like an idiot.

"The stranger is, no doubt, able to pay the fee," spoke up another. "No need to resort to tricks to get it out of him."

Now the newcomer, who had been gazing out over the bay, suddenly turned on us. Lifting his eyebrows, he asked sternly: "Who wants a guide? And where to?"

I stepped forward and explained the situation to him. Once again he looked out over the bay and up into the sky.

"'Twill be a hellish crossing," he said in a loud voice. "perhaps impossible. The tide does not go out till evening, so we will have to climb over the ledges along the cliffs." Lifting his chin, he frowned at the bystanders and said with vehemence: "You brave fellows think it impossible to guide the stranger safely to Hjällavík. It takes more than slander and calumny to accomplish that. I will try it," he said, changing to a softer tone as he addressed me. "It will be awful. We may have to turn back, but we can try it.

None of these men dare try it, though they would like to earn the guide's fee. If something happens, they will blame me. I'll try it in spite of that."

We agreed to meet shortly at the house where I was staying. Saying farewell to the group, I hastened home to my stopping place.

There I found Sæmundur, the householder, a mild-mannered, kindly man. His wife sold meals and had two rooms for rent to travelers. As he was growing old, he apparently had no occupation, but devoted himself to helping her.

I told him I had to go to Hjällavík at once and that I had secured the services of a guide.

At first he was silent, looking out the window. Then he said it was absolute defiance of fate to rush out into such a storm. There were dangers of all kinds: slides might fall on us from above, the wind might blow us down, the surf might swallow us up, not to mention that the ledges might be icy and we would tumble into the sea.

"Who is your guide?" he asked.

"His name is Hallmundur," I said.

He looked at me in astonishment, almost with fear.

"Really?" he said. "Who secured his services for you?"

"I myself found him," I said. And I told him about our meeting.

For a while Sæmundur paced the floor in silence, obviously not satisfied with the arrangements I had made.

"We might have been able to get you a guide if we had known you had to go so soon. I think it foolhardy to rush off in this weather."

"Obviously it is not an easy matter to get a guide," I said. "Not one of the men standing by the shore dared go with me, and yet I believe they



would have liked to earn the fee. Hallmundur at once agreed to undertake it. As a matter of fact, the others dared him to do it. What is the matter with him? It seems to me he'd make a good guide. He appears to be a sturdy, intelligent man."

"Hallmundur, poor fellow, is capable," said Sæmundur. "There are probably few men better able to guide you over a dangerous trail in a storm if he undertakes it."

"Then, what is the matter with him?"

"Oh, nothing much," said Sæmundur. "He would probably be as trustworthy as anyone, and yet I would have preferred to entrust you to someone else in a matter of life and death."

"I believe I am entitled to know why you dislike and mistrust this guide of mine," I insisted.

"They have proved nothing against him," said Sæmundur wearily, "but he is reckless. Ah, there he comes now and in a great hurry. He is not going to be found wanting."

Hallmundur came walking briskly up the walk, lowering his head steadily against the wind. He pounded on the door, did not even greet Sæmundur who answered his knock, but asked gruffly if I were ready. "I won't wait," he said. "If the stranger insists on setting out in this storm, we better get going at once."

I said farewell to Sæmundur and handed my knapsack to Hallmundur, who slung it deftly up on his back. Then he ran down the steps and walked briskly down the path, leaving me lagging behind.

The squalls struck with wild torrents of rain. But the wind was at my back, pushing me onward. I was at the

mercy of its whims. In between gusts, it died down somewhat so that I was able to keep to the road. Hallmundur marched straight ahead, thrusting his body into the wind and keeping up an even pace.

We left the village, walked along a ridge, and were soon out on a bluff where the trail ran down to the beach. There the wind was not so strong, but the surf beat up to the feet of the cliff. I was soon drenched up to the waist.

Hallmundur kept close to me, walking on ahead to protect me. "This does not look good," he said. "I had no idea the surf would be so heavy, and yet that was to be expected."

"The wind is not nearly so strong here," I said.

"It dies down between squalls," he said, "but when the squalls strike, watch out."

He was right. The squalls struck in irregular waves. They dashed and whirled the white foaming surf up about us, beating and blinding us. The heavy pounding of the breakers echoed again and again. The rollers rose far out to sea in heavy ridges. They came rushing up to the beach, raging like monsters with high white-maned heads, hurling themselves against the boulders with a loud boom and on the sand with a grating, scraping sound. As they broke, they sucked the water back with a roar and dug into the sand as if trying to pull the land back under them.

I walked a few paces ahead of Hallmundur, with head into the wind, increasing my speed between gusts. Suddenly I was grasped from behind and jerked to a stop. A few feet ahead a slide of rock and ice came tumbling from above, fell into the breakers and

disappeared.

"Better be cautious here," my guide shouted sternly in my ear.

"How did you know that was coming?" I asked.

"Here one must keep all senses on the alert," he said.

As we proceeded, the gusts came farther and farther apart. Once in a while the wind died down, but the booming on the cliff and the roar of the breakers were louder than ever.

"We are now approaching the worst stretch," said my guide. "All our senses must be concentrated on getting through safely. Even here slides may strike us suddenly from above."

Ahead rose a dark cliff projecting out into the sea, its base hidden in clouds of white spray.

"This is the worst stretch. Here we climb the cliff," said Hallmundur. "The ledges are probably free from ice, but the wind blows hard at the top. We must go slowly and carefully."

He went up slowly ahead of me, pausing off and on to look back and see how I was coming along. The slope was gentle, the ledges good and there were rocky projections to grasp. When we reached the top I could see that to get to the next cliff, we had to climb down the other side of the one we were on and cross an inlet into which the sea flowed. Pausing only a moment, my guide climbed down to the inlet. "Wait here," he called to me from the lowest ledge and jumped into the water waist deep. I saw that he kept an eye on the breakers as he splashed forward. He had just reached the other side and grasped the first rocky projection to pull himself up on the ledge when the roller struck and he was completely lost to sight as if swallowed up by the

sea. When the roller went out again, he came to view. He was leaning against the crag, clinging to a projecting snag. He quickly shook himself and climbed to the top. I could see the water dripping from his clothing.

The breakers now filled the inlet, dashed against the cliff, were sucked under and whirled madly about. Watching them closely, Hallmundur motioned me to wait for a break. It proved to be a long wait. At last he gave me the signal to start and hurry. When I stepped into the sea, the water only came half way up my leg and I quickly waded to the other side, no wetter than before.

Here Hallmundur met me and ordered me to climb the cliff ahead of him.

"You were swallowed up by the surf," I said. "I thought I would never see you again."

"That was merely a light spray, not dangerous," he said.

At the top of the cliff the wind was at its worst. It played a loud tune on the jagged edges of rock. It whistled and shrieked and whined in varied tones.

"You will have to hold on tight while we are getting over the top," Hallmundur screamed in my ears, telling me to go ahead. I expected to be grasped violently from behind at any moment.

We proceeded at a crawling pace over the ridge, feeling our way and testing every hold. The wind beat our wet clothing about us. We watched for a chance to slip down to a broad shelf below the top of the ridge. There we at last found shelter from the fury of the storm. Beside us a precipitous wall of rock fell to the sea, pounded by the surf. Not far ahead was another ledge,

only a few feet wide and apparently free from ice, running along the cliff and ending in a low point from which we could easily get down to the beach. Along this lower ledge a wall of rock rose straight up on one side and fell precipitously at our feet to the sea on the other. Hallmundur showed me how to creep along it slowly, my face to the cliff, find spots for my feet and projecting snags or niches to grasp. "Go slowly and carefully," he warned. Fortunately, here we were sheltered from the wind. Hallmundur was right beside me.

I bore myself manfully, hiding my fears. Below us the surf pounded on the crag, the white spray dashed up toward us and that monster, the sea, reached up its tongue to lick the smooth surface of stone. It was a terrifying sight to look down into the raging waters. I tried to keep my eyes on the cliff. But the clouds of white spray not far below fascinated me. I must not look down, I told myself. And yet I could not help looking down. The surf hypnotized me, drew me down to it, sapped the strength from my legs. My knees knocked together. Suddenly my right foot slipped. In terror, I leaned against the cliff, for I felt my hands gradually sliding down its smooth surface, when suddenly I was grasped with tremendous force, so hard that my shoulder ached to the bone. The pain woke me from the hypnotic trance.

"Stand up on your feet!" my guide yelled in my ear.

I quickly found a snag to grasp and pulled both feet up on the ledge. But my knees still knocked together. Then in the grip of two powerful hands I was almost carried the rest of the way to the point. From there the path down

to the beach was smooth and safe.

We were not far from Hjallavik. The storm raged until we reached the bay. There we found a sheltered spot. Now the rain had stopped.

Hallmundur turned and looked about him. "I could go with you all the way to the village," he said in a loud, gruff tone. "It is not far away, the trail perfectly safe. You can go it alone."

"Won't you come along and find a place to rest before setting out again into the storm?" I asked.

Hallmundur laughed. "I am used to this. If I stop, darkness may overtake me," he said.

I sat down on a rock to rest. The muscles in my legs were stiff and sore. "Now the fee for your service," I said. "For such a trip it must be high."

"High?" He turned his big face towards me, then looked at me askance, hesitating. "I will not accept a single *eyrir*. You trusted me, though that may not have been wise. But that is payment enough," he then said.

"But you saved my life."

"I guaranteed to get you here safely." He took off the knapsack and sat down beside me.

"The surf almost got me," I said.

"The sea got you, but I stole you from it." He laughed boisterously. "I stole you," he repeated. He leaned back and stared at me. "You didn't know what kind of man you chose as guide and traveling companion," he said.

"I did not. I heard insinuations, but I had confidence in you from the first."

"That decided it, my good fellow!" He looked down, sunk in thought, for a moment. Then he said bitterly: "I am accused of theft."

"Were you found guilty?"

"Not by the authorities, but by my fellowmen."

"We are all found guilty by them. The judgments merely vary," said I.

"Here we part," he said. "We may never meet again. If the sea had snatched you from my hands, it would have gone hard with me. I could easily have been accused of a crime worse than theft."

"What were you accused of stealing?"

"Money from a merchant's home. I was living at the time in the country not far from here. I had been seen in the village in weather like this and left after dark. It was considered suspicious that I should set off in such a storm and at night."

"Were you arrested?"

"I spent a month in jail. The cells are small and cheerless and time hangs heavy on one's hands when there is work to be done at home."

"But you were released?"

"They could not prove anything against me, and I did not confess." A defiant smile played about his lips. "Now you know what kind of man you chose as guide and traveling companion," he said, rising suddenly and extending his hand.

"Thank you for everything," I began. But he interrupted: "I have more to thank you for. You can never understand how I feel about this, and no wonder."

"One who is condemned though innocent has little reason to be thankful," I said.

"Who said I was innocent? Nothing has been proven against me," he answered.

With that, he turned suddenly and ran down the beach where the gale played about the crags and the surf pounded the rocks below the narrow ledges.

*Thórleifur Bjarnason is an Icelandic author and educator, who so far has a novel, several short stories and a work of non-fiction to his credit.*

## SCANDINAVIANS IN AMERICA

The American people is honored by no less than three visits of Scandinavian royalty this year. In June three Scandinavian princesses, Princess Margrethe of Denmark, Princess Astrid of Norway, and Princess Margaretha of Sweden, together with Prince Axel of Denmark, visited California as guests of honor on Scandinavian Airlines System's inaugural jet flight from Copenhagen to Los Angeles.

In September Crown Prince Harald of Norway will visit Washington and New York and will be the guest of honor, on September 28, at The American-Scandinavian Foundation's Fiftieth Anniversary reception in New York.

In October King Frederik IX and Queen Ingrid of Denmark will visit the United States, where they will open the Danish Art Exhibition at the Metropolitan Museum of Art in New York.

Following a series of meetings held in Minneapolis, Minn., in April it was announced that a merger had been consummated between three Lutheran church bodies, namely, The Evangelical Lutheran Church, the American Lutheran Church, and the United Evangelical Lutheran Church. The name of the new church is to be The American Lutheran Church, and as its first President was elected Dr. Fredrik A. Schiotz, the former President of The Evangelical Lutheran Church. The three churches that merged were of Norwegian, German, and Danish background, respectively.

An 11-man crew from the Norwegian freighter *Jarilla* won the second annual lifeboat race at Baltimore, Md., May 21. The next day, eight oarsmen from the Norwegian America Line's M. S. *Stavangerfjord* swept to victory in the International Lifeboat Race at New York, thus taking permanent possession of the Millard G. Gamble Trophy.

The *Stavangerfjord* crew, which arrived by chartered plane from Halifax, N. S., the day before the rowing race, covered the mile-long course in the Narrows off Brooklyn in 12 minutes, 33 seconds. Two Esso tanker crews, from *Esso Bangor* and *Esso Gettysburg*, placed second and third.

The winning team in the Baltimore race, held as part of the Maryland World Trade Week, was coached by Captain Thoralf Nielsen. The *Jarilla* lifeboat took 9 minutes, 58-2/5 seconds to row the mile-long course. Finishing 70 yards behind was a team from the Norwegian Seamen's Home.

The New York event marked the fourth time that Norwegian America Line crews have won this annual contest. The *Stavangerfjord* team finished first in 1957 and 1959, giving it two legs on the cherished Millard G. Gamble Trophy. By taking first place again this year, it captured the trophy for good and was also awarded the Joseph W. Powell Trophy. Winning coxwain Ansgar Johansen, chief radio officer of the NAL vessel, was tossed into the harbor by crew members as they crossed the finish line.





Almon W. Johnston

*Archbishop Gunnar Hultgren (right) views model of Christ Chapel at Upsala College. With him are the Rev. Dr. Thorsten A. Gustafson (left), president of the New York Conference, and the Rev. Dr. Eskil G. Englund, president of the New England Conference, Upsala's supporting church constituencies.*

Arriving with M. S. Kungsholm on May 23 was Archbishop Gunnar Hultgren, of Uppsala, Primate of the Church of Sweden. Later in the day he journeyed to Upsala College, in East Orange, New Jersey, where a reception was held in his honor. In his company were also Bishop Curt Borgenstierna, of Karlstad, and Professor Ragnar Bring, of Lund University.

A few days later the visitors were en route to Rock Island, Illinois, to attend the centennial of the Augustana Lutheran Church.

The Augustana Synod in June celebrated the centenary of its founding. "The Swedish Church of today pays homage to the founders of the Augustana Synod," Swedish Archbishop Gunnar Hultgren said in an address on June 5 at an open-air service at Jefferson Prairie, Wisconsin, where one hundred years ago eighteen immigrant ministers from Sweden and fourteen laymen signed the doctrines which constitute the charter of the Augustana Synod. Today it has 600,000 members. The centennial celebration took place the next evening at Augustana College, Rock Island, Illinois, where about 2,000 persons were welcomed by its president, Dr. Conrad Bergendoff.

Theodore C. Blegen, Dean of the Graduate School of the University of Minnesota, last spring retired as managing editor of the Norwegian-American Historical Association, a position he had held since 1925. His successor is Professor Kenneth O. Bjork, St. Olaf College, Northfield, Minnesota.

Prof. Ragnar Frisch, of Oslo University, a noted Norwegian economist, was one of the 37 foreigners elected Honorary Members of the American Academy of Arts and Sciences at its 180th anniversary meeting in Brookline, Massachusetts.

Rolf Fjelde's translation of *A Doll's House*, by the Norwegian playwright Henrik Ibsen, was presented April 28, 29 and 30, by the Playshop, drama group of Pratt Institute, Brooklyn, N. Y.



# THE QUARTER'S HISTORY



**DENMARK**

IN EARLY APRIL Greenland shipping suffered once more a tragic loss. A little more than a year after the M/S *Hans Hedtoft* went down in icefilled waters off the southwest coast of Greenland at the cost of 93 lives, another, smaller vessel, the M/S *Hanne S*, was lost with every one on board, 15 crew members and 3 passengers, during a gale about 60 nautical miles south of Cape Farvel on a trip from Ivigtut, Greenland, to Copenhagen. The rather small vessel had been ever since launched under charter to the government Greenland Trade Agency; its hull had not been reinforced against arctic ice, despite the Danish sailors union's protest against the use of this fragile type of ship in treacherous Greenland waters. Nothing is known about the circumstances under which *Hanne S* went down, because she was only equipped with a radio phone that could not be used under the prevailing weather conditions. American and Canadian planes as well as Danish ships and West German trawlers participated in the search but it ended without result.

THE FOURTH AND LAST battery of Nike and Ajax rockets, supplied by the United States to guard Copenhagen and the whole of Sjælland against air attacks, was commissioned on April 2 by NATO specialists. This battery is stationed near Gunderød in North Sjælland. According to a statement by Major General V. Jacobsen to the Dan-

ish press, these batteries spell a considerable strengthening of the capital's air defense, though the batteries are not supplied with atomic warheads.

THE TWENTIETH ANNIVERSARY of Denmark's occupation by Nazi Germany in World War II was commemorated with various solemn ceremonies on April 9. Wreaths were deposited at various monuments, and at 12 noon all traffic came to a halt for a period of two minutes.

THE CITY of Arhus (118,000 pop.) gave a good example in promoting better traffic safety in April, when its police and education authorities in cooperation had 3,000 children from the 4th and 5th grades in all public and private schools pass a special examination in traffic rules. Among the tests were cartoons of dangerous but typical traffic situations, and the children had to describe who broke the rules in each picture.

A SANDSTORM of unusual intensity and dimensions devastated large parts of Denmark late in April through several days. In some places all topsoil was buried under an up to one meter deep layer of sand.

ON APRIL 25 the new NATO navy base was commissioned near Korsør by the Danish Navy. When finished the base will have cost about 50 million kroner.

ON APRIL 30 KING FREDERIK inaugurated the extensive new jet age facilities at Copenhagen's Kastrup airport. The facilities will make Kastrup, already

one of the busiest aviation centers of Europe (serving 1,565,705 passengers in 1959), one of the most modern airports in the world. It comprises a new large main building in concrete and glass, a new control tower, new extensive hangars, two 300 meters long "fingers" (covered corridors) for the simultaneous servicing of 24 jetplanes, expanded runways (up to 3.3 kilometers in length) and additional taxiways that will bring the total taxiway length to about 11.5 kilometers. A planned third "finger" will expand the servicing of planes on the apron from 24 to 37. When all installations are finished, the total cost is expected to be near 200 million kroner.

DURING THE FIRST MEETING of the new reorganization committee of the OEEC in Paris on May 24, Danish Foreign Minister Jens Otto Krag was elected chairman. The committee was to prepare an extensive reorganization of the Organization for European Economic Cooperation under the impact of the two new European market areas, the "six" and the "outer seven".

WALTER NASH, New Zealand Premier and Minister for External Affairs, spent a two-day official visit to Denmark, from May 21 to 23. Nash, who is touring Europe and the Soviet Union, said he expected the new market areas to be able to absorb both Denmark's and New Zealand's agricultural exports so that competition can be avoided, although both countries export largely the same products.

ON MAY 24, King Frederik and Queen Ingrid celebrated their 25th

"silver" wedding anniversary. Tens of thousands of spectators as well as the King and the Queen were thoroughly drenched when they drove through the streets of Copenhagen in an open horse-drawn carriage during a downpour. A planned garden party at Fredensborg Castle in North Sjælland to which 800 guests were invited had to be held indoors. In spite of the rain the celebrations were a great success and a new testimony to the popularity of the royal couple.

DENMARK ALSO was criticized by the Soviets in connection with the U-2 incident. On May 26 Radio Moscow transmitted accusations raised by the Moscow daily *Sovietskaya Rossiya*, organ of the Communist Party of the Russian Soviet Republic. The paper maintained that Danish bases also had been used by U. S. authorities for espionage flights over Soviet territories. This was denied by the Ministry of Defense while referring to a statement by Minister of Defense Poul Hansen who said on May 17 in the Folketing that Danish bases must not be used for allied planes' activities over territory not belonging to NATO countries.

VAL PETERSON, U. S. Ambassador to Denmark, paid a visit to the Faroe Islands in the latter part of May.

DURING A VISIT to Denmark Polish Foreign Minister Adam Rapacki signed on June 8 in Copenhagen a Polish-Danish agreement on cultural exchange according to which exchange of scientists, students, and research material is provided for.



## ICELAND

THE UN GENEVA CONFERENCE on the Law of the Sea was followed with intense interest in Iceland. Few if any nations had more at stake, since the Icelanders consider the extension of their fisheries' limits to 12 miles vital to their economic security. This was reflected in the appointment of a strong delegation to the conference, led by Foreign Minister Guðmundur I. Guðmundsson and including Minister of Justice Bjarni Benediktsson and leaders of the opposition parties.

Foreign Minister Guðmundsson stated the Icelandic position in a speech during the opening debate. He declared that Iceland could agree to narrow territorial limits if only her 12-mile fisheries' limits were recognized. However, this seemed unlikely from the start. Prospects of any agreement by the necessary two-thirds majority appeared dim, until the United States and Canada made a compromise proposal. This provided for a six-mile territorial line, plus a six-mile fisheries belt, this latter belt limited by "historic rights" during the next ten years. From Iceland's point of view the "historic rights" were unacceptable, as this would have involved reopening Iceland's 12-mile belt to the British and other nations for a period of years. An Icelandic amendment, excepting Iceland from "historic rights", was defeated, and the main proposal was thereafter defeated by one vote. The conference thus ended in failure.

THE BRITISH TRAWLER industry announced before the Geneva conference that it would recall its ships from the

disputed Iceland grounds during the conference. After the failure at Geneva, the British did not dispatch their naval vessels inside the 12 miles, where they had protected trawler fishing in defiance of the Icelanders since September, 1958. This conciliatory spirit, which prevented the reopening of the "Cod War", was met by the Icelanders by granting a general amnesty to British trawlers for previous breaches of the 12-mile limits. This enabled trawlers which had violated the limits, to call at Icelandic ports for various services without danger of arrest, if they refrained from fishing inside the 12-mile line thereafter.

THE ALPINE finished in early June one of its busiest sessions, having enacted a number of important bills. Together several of these formed the so-called New Economic System proposed by the Thors Government. These include devaluation of the króna, liberalization of trade, abolishment of various Government controls, strict controls of credit and tax reforms as well as increased social security. When the total effect of this program is felt, it is expected to end currency deficits, trim excess investments and purchasing power and thus remove the almost constant inflationary trend of the Icelandic economy. While it is too early to judge the program, currency balances have already improved and savings are rising. Prices have risen sharply because of the devaluation, but Government economists expect them to level off in the fall.

THE CRUCIAL QUESTION concerning the economic program is whether the labor unions press for wage rises that

would ruin the proposed balance of the economy. Just such action has been loudly predicted by the Communists and fellow-travelers who control the labor movement. But a conference of union chairmen held in May did not resolve to proceed at once and postponed action. It is generally expected that a showdown on the labor front will come in the fall.

A FEW DAYS after the collapse of the Summit talks in Paris, the Icelandic coast guard observed a Russian trawler close to the northwest coast of Iceland. The trawler claimed to have engine trouble, but needed no help. The bay where it chose to make repairs was a few miles away from a U. S. radar station! Some days later seamen again observed this same trawler off Snæfellsnes, again seemingly repairing, but this time only a few miles away from a U.S. Loran station! The Icelandic fishermen claim that this trawler had obviously done no fishing, but seemed to carry numerous radio instruments and antennae.

THE NATIONAL THEATER this past spring celebrated its 10th Anniversary with a Festival of theater and opera. Plays shown included Kamban's *Skálholt*, and Strindberg's *Miss Julie*, while various guest artists helped in the performances of Smetana's *Bartered Bride* and Verdi's *Rigoletto*. The theater was treated to a lively public debate on its policy and programming during this anniversary spring. It was noted by the skeptics that its most noteworthy failure this year was Shakespeare's *Julius Caesar* and its greatest box office hit a Danish children's play.



THE TWENTIETH anniversary of April 9, 1940, the day when the Nazis launched their sneak attack on Norway, was commemorated by the three branches of Norwegian defense. And at Midtskogen, northeast of Oslo, King Olav unveiled a large stone monument with the following inscription: "Here Norwegian forces stopped Hitler's attempt to capture the King, the Parliament and the Government on April 10, 1940. Erected by Elverum Municipality, April 10, 1960." An exhibit at Oslo University Library showed most of the 300 illegal newspapers published by the Norwegian "underground" during the German occupation.

THE CABINET headed by Premier Einar Gerhardsen was reshuffled as of April 23. No political significance was seen in the shift of four Cabinet posts.

The former Minister of Finance, Trygve Bratteli, took over the Ministry of Communications. He was succeeded as Finance Minister by Petter Jacob Bjerve, Director of the Central Bureau of Statistics. Helge Sivertsen, Director of Schools in Oslo, Akershus and Østfold, became Minister of Church and Education. And Einar Wøhni, Lecturer at the Horticultural School, Borkenes, was named Minister of Agriculture.

Birger Bergersen, the past Minister of Church and Education, had served in his post since 1953. Kolbjørn Varmann, former Minister of Communications, and Harald Løbak, former Minister of Agriculture, had been members of the Cabinet since 1955 and 1956, respectively.

THE 50TH ANNIVERSARY of Bjørnstjerne Bjørnson's death was commemorated in Oslo and at Aulestad, his home for many years, April 26-29. There, and in many foreign countries as well, warm tribute was paid to the man who for over fifty years was a dominant force in Norwegian life, as poet, playwright, novelist, journalist and, above all, a fighter for human and national freedom. Bjørnson's stirring poem, *Ja, vi elsker dette landet*, set to music by Rikard Nordraak, is Norway's national anthem. Through his long life, from 1832 to 1910, Bjørnson was alternately ridiculed, worshipped, scorned and admired. When he died, all Scandinavia grieved, and Norway observed a day of mourning.

WHEN THE ANTARCTIC WHALING SEASON was called off at midnight April 7, the 8 Norwegian expeditions had processed 577,800 barrels of whale oil and 62,000 barrels of sperm oil. The whale oil production was 135,000 barrels less than in the 1959 season, when Norway had 9 antarctic expeditions.

KING OLAV, accompanied by Princess Astrid, attended the 200th anniversary celebration of the Royal Norwegian Scientific Society in Trondheim, May 6-8. Other guests at the 3-day event included distinguished scientists from many foreign countries. The Society received gifts and greetings from institutions abroad and at home, and from Norwegian banks and municipalities, as well.

In his address at the jubilee meeting, the King emphasized that Det Kongelige Norske Videnskabers Selskab has been a truly national institution ever since it was founded in 1760. It has

served as a scientific research center, and also as an important educational institution, he declared.

The first Norwegian institution to conduct scientific research on a national scope, the Society is limited to 60 members in the natural science field, 60 in the humanistic disciplines, and 30 foreigners. Among its activities is publication of papers and theses, and distribution of the Gunnerus Gold Medal. The Society's museum has departments for antiquities, coins, zoology, botany, and minerals, plus a sizable library of scientific works.

NORTH NORWAY's annual Lofoten cod fishery, largest of its kind in Europe, gave poor results this year. When the season closed, after nearly three months of hectic activity, fishermen had landed a total of 37,387 tons of cod. This was 6,790 tons less than last year and only about 3,000 tons more than in 1958, the worst Lofoten season in this century. The total catch in the past decade averages about 55,000 tons a year, while the average number of fishermen is nearly twice as large as this year.

THE CONSERVATIVE DAILY *Aftenposten*, Norway's largest newspaper, marked its 100th anniversary on May 14. Founded by Chr. Schibsted on the same date in 1860, it was originally called *Christiania Adresseavis*. The present name was adopted in 1861. Conservative in politics, *Aftenposten* has built up a nation-wide readership through its excellent news service, noted contributors, wealth of material, and not least, its great versatility. The big Saturday morning edition has now a certified circulation of over 172,000.



(No Norwegian newspapers are published on Sundays and other holidays.) The daily average is 158,000 copies. Since 1885, *Aftenposten* has published two editions a day, one in the morning and the other at night. *Ukens Nytt*, its weekly summary of domestic and world events, plus feature articles, has thousands of readers throughout the country.

FOREIGN MINISTER Halvard Lange, in a statement to the Norwegian Parliament on May 13, deplored the failure of the recent 88-nation Conference on the Law of the Sea, held at Geneva, to reach agreement on new universal limits for territorial and fishery zones. Under the circumstances, he said, the Government sees no alternative but to make the necessary preparations for extending Norway's fishing zone from 4 to 12 miles. This move is designed to provide better protection for coastal fishermen against the damage to fixed gear wrought by foreign trawlers year after year, and thus assure the livelihood of Norwegian fishermen in the future.—Foreign fishing vessels are now barred from a zone delimited by a series of straight lines drawn 4 miles from, and parallel to, so-called base lines between extreme points of North Norway.

THE CASE of the U. S. spy-plane shot down over the Soviet Union on May 1 involved Norway to some extent, since the pilot had alleged that he was on his way to Bodø airfield in North Norway. On May 9, after the Soviet Union had informed the world of the pilot's capture, Foreign Minister Halvard Lange made the following statement to the Norwegian Parliament:

"The Soviet Union, in reporting that an American pilot has been shot down

over Soviet territory, quotes him as saying he was en route to Bodø airfield. Norwegian civilian and military authorities have no knowledge whatsoever about this matter. Norway will take all necessary steps to clarify this question, and the Norwegian Embassy in Washington, D. C. has been instructed to take it up with the United States authorities.

"Norway has never given permission to use Norwegian airfields as starting points for flights that violated the territory of foreign nations. Allied planes, after advance permission, have in some cases landed at Bodø to make reconnaissance flights over the Arctic Sea. But Norway's condition for such flights has been that the planes must not violate the air space of other countries and not even get near the territory of foreign states."

On May 13, Norway protested to U. S. A. against the U-2's planned landing at Bodø airfield, and requested all possible measures to prevent a recurrence. The same day, a Soviet note accused Norway of complicity in U. S. A.'s "provocative actions," warning that "appropriate counter-measures" would be taken "if similar provocations are repeated from Norwegian territory."

Foreign Minister Halvard Lange on May 13 told the Norwegian Parliament: "Since I made that statement [of May 9], it has been ascertained that the U.S. Lockheed U-2 plane, which according to Soviet reports was shot down over the Soviet Union on May 1, should have continued to Bodø according to plan. I have today summoned the U.S. Ambassador and, on behalf of the Government, protested against the planned landing at Bodø. At the same time, I



requested that U.S.A. take all necessary measures to prevent plans for similar intermediate landings in the future.

"As for Soviet reaction to the overflight I wish to add: We can well understand that the Soviet Government is bitter over the incident. But I must protest against the threats against Norway which have been made in this connection by responsible political quarters in the Soviet Union."

The Soviet note to Norway said that the confiscated map showed the U-2 flight was to have terminated at Bodø, and that, according to pilot Francis G. Powers' testimony, he had made an advance study of landing conditions at the airfield. Previous Norwegian assurances, denying any knowledge of Allied planes flying over Soviet territory from Norwegian airfields, were branded as "attempts to protect Norway's partners in the aggressive NATO bloc and to white-wash their actions." The flight, according to the Soviet note "proves indisputably that the Norwegian Government has not only failed to heed the warning of the Soviet Government, but actually has become a partner of the United States in its actions against Norway's neighbors."

The note concludes: "The Soviet Government finds it necessary to warn that if similar provocations are repeated from Norwegian territory, it will have to take appropriate counter-measures. It is known that the Soviet Union has the means to destroy military bases used for aggressive actions against the Soviet Union, in case this should become necessary. Needless to say, responsibility for the consequences would rest on both the governments of states committing aggression against other nations and on the governments

which participate in such actions."

The Ambassador of the United States on May 19 called on the Foreign Minister, on instructions of the U.S. Government, to answer the Norwegian Government's oral protest and to give assurances, as had been requested by the Government, that no such landings would be made in the future.

The Government of Norway, in a note handed to the Soviet Ambassador in Oslo on May 27, denied Soviet allegations that U.S. Air Force planes are permitted to use Norwegian airfields for penetration into U.S.S.R. At the same time, the Government protested against Soviet warnings about possible actions against Norwegian territory.

A 7-hour debate in the Norwegian Parliament, held May 30, revealed general support for the Government's foreign policy. Most speakers commended the Government for its handling of Norway's involvement in the U-2 spy plane episode. Maintenance of the present ban on foreign bases also received broad backing. So did Foreign Minister Halvard Lange's plea that, despite the Summit collapse, the West must continue to demonstrate a positive will to negotiate, coupled with firmness.

In the course of the debate, the Foreign Minister told Parliament that since the American U-2 was downed over the Soviet Union on May 1, no plane of this type has been permitted to land in Norway. In the future, he said, landing permits for Allied reconnaissance planes will not be granted without special Government approval. A committee of experts was set up to study what measures are required to enforce compliance with the presuppositions applicable to landing permits.



## SWEDEN

THE RELATIONS between the Common Market and the European Free Trade Area were the subject of much discussion and deliberation during the quarter.

"Every day without a rapprochement between the Six and the Seven is a day lost for Europe," Mr. Hubert de Besche, Deputy Secretary-General of the Swedish Foreign Office, who played a leading part in the creation of the Outer Seven association, said in an address in Brussels in May. "The close collaboration between France and Germany, as well as the other members of the six-power group, is obviously of essential importance, but would it not become even more valuable if all the countries of Western Europe could continue their cooperation in the commercial field? The political goals and supranational character of the six-power common market made it impossible for Sweden to join this grouping, the speaker recalled. With its worldwide foreign commerce and traditionally liberal trade policy, moreover, Sweden could not entrench itself behind a higher tariff barrier. Suggestions to the effect that each member of the Outer Seven could enter into bilateral agreements with the six-power union are now being heard. But—aside from the fact that the Seven now have joint obligations—why would it be more difficult to arrive at a multilateral settlement than to make bilateral agreements, when the foundations inevitably are the same? Fortunately, even within the Six there are forces that seek a comprehensive European solution and underline the

economic and political consequences of a lasting rupture in commercial relations between the two groups. In Sweden, we believe that within a multilateral association the customs union of the Six could be combined with the autonomous tariffs of the other member countries, but we are prepared to discuss a harmonization of tariffs at certain points where actual conditions make such a solution desirable, naturally on the condition that it is impossible to agree on a reasonable level. We want to regard the European economy as indivisible, and we intend to persevere in our efforts to find a solution to the problem of free trade throughout Europe, but is not the importance of this just as great to the Six?"

"The chances for an association between the Six and the Seven have become slimmer during the last few months, and it may be more realistic to hope and work for a development that would make both blocs real low-tariff areas," Dr. Bertil Ohlin, leader of the Liberal party and one of Sweden's best-known economists, said in a newspaper article some time ago. "If both groups had only moderate tariffs, against each other and the rest of the world, the discrimination would be of little significance. The barrier around the six-power market would then, on the whole, be established by means of tariff reductions in France and Italy, and only a few increases in Germany and the Benelux countries. Such a development, however, can hardly be brought about without American support. The Outer Seven, and especially Great Britain, must also be prepared to lower their external tariffs," Dr. Ohlin concluded.

THE ORDINATION of the first three women ministers made Palm Sunday, April 10, a historic day for the Church of Sweden. Thirty-year-old Elisabeth Djurle was ordained by Bishop Helge Ljungberg in the Stockholm Cathedral, which dates from the thirteenth century, and this ceremony was followed by millions via television. Dr. Margit Sahlin, aged 46, was ordained by the Primate of Sweden, Archbishop Gunnar Hultgren, in the chapel of a religious foundation of which she is the head, and at Härnösand in the north, Bishop Ruben Josefson ordained Ingrid Persson, 48. The reform that opened the door to women ministers has the approval of 60 per cent of the Swedish people, according to a poll taken by the Swedish Institute of Public Opinion Research. This proportion is the same as three years ago. In the latest poll, however, only 19 per cent expressed objections, compared with 33 per cent in 1957. The opposition is particularly strong among women and old people.

THE FOREIGN MINISTERS of Sweden, Norway, Denmark, Finland and Iceland held a routine conference, in Helsinki, April 25 and 26. A joint communiqué said the Foreign Ministers discussed the world situation, particularly with a view to disarmament. In their opinion, an agreement on stopping nuclear weapons tests should now be feasible. The communiqué stressed the importance of continued contact between leaders of the Great Powers as a means of creating favorable conditions for further negotiations on disarmament and other international problems.

The Nordic Foreign Ministers also

discussed the proposal for establishing OECD—the Organization for Economic Cooperation and Development, to succeed OEEC—the Organization for European Economic Cooperation. They emphasized that the proposed organization should be made into a forum for continuing and expanding economic cooperation between Western Europe, U.S.A. and Canada. Moreover, OECD should serve as an effective instrument for further liberalization of trade, with regard to both agricultural and industrial products.

Nordic cooperation at the forthcoming 15th General Assembly of the United Nations was another topic of discussion. The Foreign Ministers agreed that their countries would support Thor Thors, Icelandic Ambassador to U.S.A. and Permanent Representative to UN, as candidate for President of the General Assembly. Further expansion of international aid to undeveloped countries was also stressed by the Nordic Foreign Ministers.

A MILESTONE in Sweden's atomic-energy program was reached early in May when the country's first large reactor was put into commission at the Atomic Energy Company's research station at Studsvik on the Baltic coast south of Stockholm. It will be used for testing materials and developing fuels for forthcoming power-producing reactors. Capable of an effect of 30,000 kilowatts, it is the most powerful research reactor in Europe. A larger unit, however, will be completed in Belgium toward the end of this year.

The first Swedish reactor, an experimental low-energy pile placed in an underground chamber in Stockholm, was started in 1954, while the

second, a so-called zero-energy reactor at Studsvik, was put into operation last year.

HUGO ALFVÉN, a composer who had become "the grand old man of Swedish music," died on May 8 at Falun in the province of Dalarna, 88 years old. He made his composing debut in 1896, and in 1957 he wrote the score for a new and successful ballet, *The Prodigal Son*, which had its premiere at the Royal Opera in Stockholm on his 85th birthday. His *Swedish Rhapsody*, known in Sweden as *Midsummer Vigil*, has been heard in the United States more often than any other Swedish composition. In 1938, when the tercentenary of the "New Sweden" colony on the Delaware was celebrated, Alfvén led a Swedish male choir of sixty-five voices on an extensive American tour.

THE WORK on salvaging the Swedish man-of-war *Vasa*, which sank in Stockholm harbor in 1628, was resumed early in May after having been suspended during the winter. The hull was first raised on August 20, 1959, with the aid of powerful pontoons, and in eighteen separate lifting operations it was moved into shallower water, where it rests today at a depth of fifty feet. Not until this fall will it be possible to decide on the final lifting procedure, and the ship is not expected to appear above the water until 1961 at the earliest. It will eventually be placed in a special roofed-over dry-dock with a gallery running all around, permitting visitors to view it from all angles. Many hundred relics have so far been brought up, including bronze guns, the foremast and rudder, and intricately carved wooden ornaments, the most impressive

of which is the figurehead of a rampant lion. The *Vasa* was built for the navy of King Gustavus Adolphus, but sank at the outset of her maiden voyage. Today she is regarded as the oldest fully identified ship in existence.

A 12,000 YEARS OLD dwelling place has been found at Sege outside Malmö in South Sweden, according to reports in the Swedish press. While similar finds have been made in Denmark, this is the oldest of its kind in Sweden. The dwelling place was discovered in conjunction with excavations of a stone-age dwelling place about 6,000 years old. Below this site was found a number of arrow heads, which indicate that the place was inhabited by reindeer hunters.

The excavations, conducted by Professor Holger Arbman, Lund, and his assistant Bengt Salomonsson, together with a team of twelve students, were continued in order to determine the extension of the dwelling site, while the dating of the finds will be made by means of the C 14 method.

THE VIRGIN'S SPRING, the latest film by Ingmar Bergman and Sweden's entry at the Cannes Film Festival, obtained an honorary mention and the critics' prize at the festival closing ceremony on May 20.

In awarding the Golden Palm to Fellini's *La Dolce Vita*, the jury said that "in order not to diminish the value of the Festival's Grand Prix by distributing a number of other prizes, the jury has unanimously abstained from crowning such masterpieces as Ingmar Bergman's *The Virgin's Spring* and Louis Bunuel's *The Young One*."

The showing of Ingmar Bergman's

film on May 16 was enthusiastically received by the Festival audience, and most critics agreed that he had succeeded in creating yet another poetical masterpiece.

THE BIG ECONOMIC DEBATE in the eleventh hour of the spring session of the Swedish Riksdag reached an unexpectedly dramatic climax during the discussion about the continuation or abolishment of the four per cent sales tax which has been in effect since January 1 of this year. The Social-Democratic regime, which introduced the tax, urged its retention, while the opposition parties, the Conservatives, the Liberals, and the Center party, as well as the Communists, wanted it ended next December 31. Prime Minister Tage Erlander, leader of the Social-Democrats, then announced that his cabinet would resign if the tax was not continued. The Upper House voted with the Government, while in the Lower House the seven Communists lined up with the opposition parties. Three days later the matter was

brought up for a joint vote by both Houses. On this occasion, the Communists abstained from voting, and the Government was saved by a margin of only three votes, 185-182. Had Mr. Erlander not made the matter a question of confidence, the Communists were prepared to vote against the sales tax. Under the circumstances, however, they did not want to go into the general elections this fall with the onus of having provided the margin to replace the Labor party Government with one led by a Conservative.

The Communists' maneuver was an exact blueprint of their line of action at the last fall session of the Riksdag when they first voted with the opposition against the sales tax, but at the last moment retreated, abstained from voting, and thus made the tax possible.

The Government did not, however, at this time get off entirely unscathed, since the opposition managed to obtain a concession calling for government financial help to business and industry for their trouble in the collection and accounting of the sales tax.







**The Least of These.** By JENS BJØRNEBOE. Bobbs-Merrill Company, Inc. Indianapolis. 1960. 312 pp. Price \$3.75.

Awash with symbolism of the most diffuse and involved kind, this study of sadism—for all its “happy” ending—is both strange and difficult to read. The author’s purpose, in spite of Mr. Bjørneboe’s own statement and the publishers’ endeavor at clarification on the blurb, seems to me remote and unreal. In fact, just what the author attempted with this description of a shocking pedagogic situation in contemporary Norway, or why he wrote it in the first place, is difficult to understand.

The unhappy and unpleasant tale concerns the childhood of Jonas Andreasson, a sensitive little boy, who, because of his slowness of intellect and inability to learn as quickly as his classmates, is thrust into a living hell by frustrated and cruel teachers and vicious, taunting schoolmates. At last he is expelled and threatened with transfer to a school for the mentally retarded.

Small wonder that Jonas runs away to sea. His freedom, however, is of short duration, and he is returned to shore in the custody of the Helmsman, a mystic and mysterious individual who, we are told, symbolizes Norway. I have my doubts.

Jonas continues his tailspin of stammering, nightmares, bed-wetting, and a wasting fever, until he is finally rescued by a sympathetic and understanding teacher, Johannes Marx, in a progressive school. Here the boy at last begins to feel like a human being and is treated as such. But just when everything seems on the up and up, the school burns down. Probably another piece of symbolism.

Many unrelated persons, mostly school-age youths, are constantly introduced and quickly dropped. Some of these episodes are well written, but they are almost all grim and frequently unappetizing. I cannot for a moment believe that this is “the most important Norwegian novel since the War.”

HOLGER LUNDBERGH

**A Treasury of the Theatre. Vol. II.** From Henrik Ibsen to Eugene Ionesco. Edited by JOHN GASSNER. Distributed by Henry Holt and Company, Inc. Published by Simon and Schuster. New York. 1960. 1275 pp. Ill. Price \$9.25.

*A Treasury of the Theatre*, edited by Professor John Gassner of Yale University, has for a number of years been a valuable and widely used anthology of plays which has served to introduce American college and university students and many others interested in the theater to the best works of the world’s dramatists, both past and present. The second volume of the anthology now appears in a third, revised and enlarged edition, which, as the subtitle informs us, covers the entire period from the time of Henrik Ibsen down to our own day.

The forty-five plays included in the collection have been grouped under five headings: “Realism and Naturalism,” “Departures from Realism,” “Modern Drama in England and Ireland,” “Modern American Drama,” and “Modernist Directions.” Each section is prefaced by an editorial introduction, and in addition a briefer introduction precedes each play, all of which add up to a lucid and comprehensive survey of the modern drama. All the great European and American dramatists of the last eight or nine decades are represented and no one can quarrel with the plays and playwrights selected. Including in their number tragedies as well as comedies and melodramas, the plays have been so judiciously selected that they together bring out the various styles utilized by dramatists belonging to different schools and different national backgrounds.

Due to limitations of space the volume does not cover the theater of modern Scandinavia as fully as readers of the *Review* might have wished, but for a volume of this kind that will necessarily be true for any nation or geographical area. Henrik Ibsen and August Strindberg are the sole representatives of the Scandinavian drama in the book. *Ghosts* and *Hedda Gabler*, in the translations by Archer and Gosse, have been selected from among the realistic plays of the great Norwegian and appear in the section on “Realism and Naturalism.” In no less than



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THE TALES OF ENSIGN STÅL, by Johan Ludvig Runeberg.

This great Finnish classic is an inspiring collection of patriotic poems dealing with the Finnish resistance to the Russian armies in the war of 1808-09. The English translation by Charles Wharton Stork was first published by the Foundation and Princeton University Press in 1938 and has been out of print for many years. Price \$3.00

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THE FAMILY AT GILJE, by Jonas Lie.

This novel by one of Norway's "Big Four" is one of the masterworks of Norwegian nineteenth-century literature. Not only greatly entertaining, this story also, through its setting, reveals much about Norwegian life and culture in the 1840's. Translated by Samuel Coffin Eastman and first published by the Foundation in 1920. Price \$3.00

GÖSTA BERLING'S SAGA, by Selma Lagerlöf.

The Swedish selection is the great novel, set in Värmland, about Gösta Berling, by one of Sweden's greatest authors, Nobel-Prize winner Selma Lagerlöf. This book has a place of its own in Swedish literature and is probably read as widely today as when it first appeared. The translation is the work of Lillie Tudeer. Originally published by the Foundation in 1918 in two volumes, the book is now reprinted and bound as one single volume. Price \$5.00

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three different sections do we find plays by August Strindberg: *The Father* as translated by Edith and Warner Oland follows immediately on the Ibsen plays; *There Are Crimes and Crimes* in Edwin Björkman's translation is to be found in the section on "Departures From Realism," and *A Dream Play* appears in the very last group. *A Dream Play* has been rendered into English by the Strindberg specialist Arvid Paulson; it is the only translation of recent vintage among those from the Scandinavian and it demonstrates in no small measure the importance of a skillful and sensitive translator. It is to be hoped that Mr. Paulson will continue to present to American readers and theatergoers his splendid English versions of the plays of the Swedish master.

ERIK J. FRIIS

**Oh Sir, You've Shot Her!** RECOLLECTIONS OF A COPENHAGEN CHILDHOOD BY BENJAMIN JACOBSEN. Translated from the Danish by Estrid Bannister. Illustrated by Des Asmussen and introduced by Victor Borge. Putnam's. 1959. 192 pp. Price \$3.50.

I believe that Danish humor is more like American humor than the fun of any other country. But then I have never visited Nepal! I enjoy conversation with Danes whom I meet on the streets of Copenhagen even more than I do watching the swans swimming in the city ponds.

My favorite American humorists are Mark Twain, Robert Benchley, Phyllis McGinley, Ogden Nash, Clarence Day, and James Thurber. I hope that it is not patriotism more than criticism that makes me think that this Danish author, Benjamin Jacobsen, is not quite as droll as these American favorites.

However, my raucous laugh while reading spots in each of his chapters of *Oh Sir, You've Shot Her!* (the parson's widow!) brought my wife on the run from the next room to help me. Try it yourself! Read about the two boys who had the bright idea of selling their six-year old sister to a sailor as a white slave. Try to keep a straight face, for the illustrations are almost as zany as the text!

H.G.L.

#### BOOK NOTES

Norway's comprehensive plans for recovery after World War II and the reasons for the considerable success achieved are explored and analyzed by Dr. Alice Bourneuf in *Norway—The Planned Revival*. In a detailed statistical and historical treatment the author traces the problems faced by Norway and discusses, *inter alia*, the overall investment program, public and private consumption, monetary and fiscal policies, the problem of price-wage stability, the 1949 devaluation, and full employment. As indicated by Professor Bourneuf, Norway's experience is not only important in itself but may also serve as a pilot study for other countries engaged in economic planning. A former Senior Economist with the ECA Mission to Norway, Miss Journeuf is now Associate Professor of Economics at Mount Holyoke College. Her book is published by Harvard University Press as Volume CVI of the "Harvard Economic Studies". (1958. 233 pp. Price \$5.00).

Many of the charming and unusual children's stories written by the Swedish-Finnish author Zacharias Topelius (1818-98) were translated and published in English by Dr. C. W. Foss over thirty years ago. Happily, these superb tales, under the title *Canute Whistlewinks and Other Stories*, have now been reissued in a volume edited by Frances J. Olcott and illustrated by Frank McIntosh. The present selection, which includes fairy tales, legends and stories of children in Finland and Lapland, is highly recommended and will provide American youngsters with much delightful reading. (Longmans, Green. 1959. 272 pp. Price \$4.00).

An English translation of *The Little Mermaid*, one of Hans Christian Andersen's best known and most charming tales, has been published as an attractive booklet by the Danish firm Høst & Søn in Copenhagen. The booklet also features numerous reproductions of the illustrations that have appeared in various Danish editions and with translations of the tale to foreign languages. The present translation

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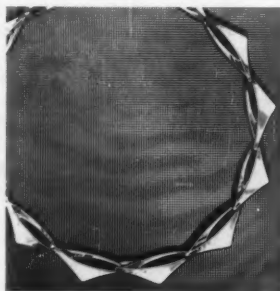
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is the work of David Hohnen, and Erik Dal of the Royal Library has supplied an excellent Introduction, which gives much information not only about the author and the story itself but also about the illustrations and the statue of the Little Mermaid in Copenhagen harbor.

*Voice of the Lute* by Skulda V. Banér is a romantic and dramatic story, whose main character is a girl who comes to Sweden from the Dakota prairie and encounters a dark mystery. Played out against the settings of a Swedish summer and an early morning Christmas celebration, this story has more than its share of suspense and what seems at first inexplicable events. Although perhaps written especially for teen-age readers, this book will be found exceptionally entertaining by all age groups. (Longmans, Green. 1959. 218 pp. Price \$3.50). The author, who for twenty years has waged a losing fight against glaucoma, has another novel, *Latchstring Out*, to her credit and has written a number of articles and short stories for American magazines.



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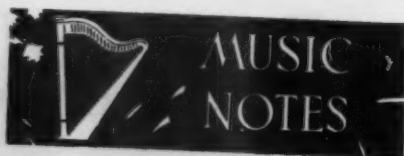
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In *Heads and Tales* Harry B. Johnson, a native of South Dakota, tells the story of his life, which indeed has had more than its share of excitement and adventure. Service with the U. S. Army in the Philippines and with Scottish Highlanders in World War I is merely the overture to a career during which he has been a police officer in the Panama Canal Zone, a taxidermist studying the headshrinkers' technique in Ecuador, and an explorer in the Central American jungle. Running through the book is the author's search for clues to his theory that the "white" Indians of Panama are descendants of the "lost" Vikings of Vinland. (Vantage Press. 1958. 190 pp. Price \$3.50).

*Vikings of the Prairie* by N. C. Hagen, which contains the reminiscences of three pioneers in North Dakota, is an authentic and important piece of early twentieth-century Americana of more than regional interest. Through the dialogues between the author's parents and an old friend there emerges a fascinating picture of how the early settlers thought and lived, of their achievements and their contributions to the development of the United States. (Exposition Press. 1958. 206 pp. Price \$3.50).

*The Happy Man* by Maren-Sofie Røstvig, which appeared as Volume II of the "Oslo Studies in English", may now be obtained in the United States from The Humanities Press, New York. Subtitled *Studies in the Metamorphoses of a Classical Ideal 1600-1700*, this volume describes and interprets the concept of the Happy Man as it appeared in the poetry of seventeenth-century England. (Akademisk Forlag. Oslo. 496 pp. Price \$3.00).

An analysis of means and ends in science, art and life in general serves as the basis for a penetrating philosophic treatise by Hans Christian Sandbeck titled *Nature and Destiny. A Theory of Evolution*. (Oslo University Press. 1959. 353 pp. Price \$4.50). The author concludes, *inter alia*, that it appears most probable that personal consciousness is the outcome of a continuous and irreversible process and is thus an everlasting series of phenomena.



The music world in Scandinavia mourned the death of Hugo Alfvén, "Grand Old Man" of Swedish composers, who passed away on May 8, shortly after his 88th birthday. Until stricken by his fatal illness, Alfvén had remained remarkably active—having provided in his 85th year the delightful *Prodigal Son* ballet for the Royal Opera in Stockholm. He subsequently conducted the recording released in this country on the Westminster label. A few years earlier he also conducted recordings (available on Westminster) of his ballet *The Mountain King* and of his most famous work the Swedish Rhapsody *Midsommarvaka*. An amusing sidelight on this charming folk-flavored score is that its American vogue stemmed from a popular arrangement of its main theme done and recorded a half-dozen years ago by the well-known radio-TV orchestra leader, Percy Faith.

At this writing, preparations are well advanced for big Danish musical doings in this country coincident with the arrival of King Frederik IX and Queen Ingrid to open the exhibition of Danish arts at New York's Metropolitan Museum of Art in October. The world-famous Danish Royal Ballet will be approaching the close of its tour, begun in mid-August on the west coast. Its 60-odd performances will be seen in such cities as Los Angeles, San Francisco, Dallas, Chicago, Washington, D. C., Philadelphia, Hartford and Montreal. The major Danish musical attraction in New York will be the brilliant New Danish Quartet, an ensemble comprising Arne Svendsen, Palle Heichelmann, Knut Frederiksen, and Pierre Honnens. This string quartet, which is the Scandinavian counterpart to our own Juilliard Quartet in the U.S.A., is making its American debut under the personal protection of the King—the first time that such Royal protection has ever been extended to a Danish chamber music group.

Our own American Ballet Theatre presented in New York on April 20 the U.S. premiere of a new work by celebrated Swedish choreographer, Birgit Cullberg, to music by Denmark's Knudaage Riisager, *The Lady from the Sea*, based on Ibsen's drama. (Here is Scandinavian cooperation indeed!) The name of Birgit Cullberg has won increasing acclaim among American balletgoers thanks to the N.Y. City Ballet productions of her *Miss Julie* and *Medea*. The Royal Danish Ballet also has her *Moon Reindeer* (music by Riisager) in its American tour repertoire.

The aftermath of the Ormandy-Philadelphia Orchestra performances of the *Peer Gynt* suite by Norway's eminent composer, Harald Sæverud, has been a happy one in terms of press and public reaction. Cordial, too, was the response to a New York performance at the Newell Jenkin's Clarion Concerts in Town Hall of *La Isla de las Calmas*, the Majorcan-inspired tone poem by the late Norwegian 12-tone master, Fartein Valen. The Eastman School of Music paid tribute to Scandinavia as part of an expanded American Music Festival this past May, as Howard Hanson, composer and director of the Eastman School, led the Eastman-Rochester Symphony Orchestra in a program featuring Carl Nielsen's Clarinet Concerto, the Grieg Piano Concerto, Alfvén's *Midsommarvaka* and *Pohjola's Daughter* by Sibelius.

The recording field has been rather dormant so far as significant recordings of Scandinavian music are concerned. No release date has yet been announced by Columbia of its recording of the space opera, *Aniara*, by Sweden's Karl-Birger Blomdahl, though there is talk of production of the work in New York during the 1960-61 season.

It was not long ago announced that all the important recordings of the renowned Danish singer Aksel Schiøtz, were to be available in major record shops by late June—5 LPs in all on the Odeon or Electro-la label. Distribution will be through Record and Tape Sales Corp. of West 8th St., New York, not through Harry Goldman, Inc., as announced in the last Music Notes.

DAVID HALL



#### IAL Offers "Off-Season" Economy Travel

Statistics show that Americans are the "travelingest" people in the world. For many years they made the "grand tour of Europe," going in June, returning in September and always traveling in the grand manner. Then the thrifty ones found that they could save money by traveling tourist class, and overnight that created an entirely new travel market.

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You can save a pocketful of money by taking your air trip to Europe during the "off-season." Only one scheduled transatlantic air carrier—Icelandic Airlines—offers an "off-season" rate from New York August 16 to April 30 and from Europe October 16 to June 30. If you are taking members of your family, you can save another pocketful of dollars by buying a ticket under Icelandic Airlines' family plan. Under this plan, a wife and children between the ages of 12 and 25 are each granted a reduction in fare to all points served by Icelandic.

Nicholas Craig, President of Icelandic Airlines, Inc., points out that the number of passengers carried on the company's flights last fall and early winter, normally a "slow" period for other airlines, played an important part in making 1959 the most successful year in Icelandic's history. With two DC-6B's having been added to the IAL fleet, this year promises to be even better. During the first six months, the company carried considerably more passengers from New York than in the same period of 1959. During the second quarter of this year, Icelandic's eastbound flights were more fully booked than the flights of any other transatlantic airline.



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### *M/S "Meteor" to Cruise in the Caribbean*

For the first time in Caribbean cruise history, a cruise ship will sail on a regular winter schedule from San Juan, Puerto Rico, and St. Thomas, Virgin Islands, to several of the lesser-known ports in the colorful crescent comprising the Leeward Islands. For this purpose, Bergen Steamship Company of Norway, in cooperation with Scandinavian American Shipping Co.,

S.A., is sending over her well-known cruise ship the *M/S Meteor*.

Eleven weekly cruises are scheduled from December 24, 1960, to March 4, 1961. All cruises will return to St. Thomas and San Juan. Holiday-seekers can now combine a stay at a resort on Puerto Rico or the Virgin Islands with one of these voyages to the most interesting and lesser-known dependencies in the picturesque group which forms the Leeward Islands.

The itinerary will be the same for all eleven cruises and will include St. John (Caneel Bay) and St. Croix in the American Virgin Islands, Tortola and Virgin Gorda (passing) in the British Virgin Islands, British St. Kitts and Antigua, French and Dutch St. Martin, Dutch Saba (passing) and St. Barthelemy, as well as Guadeloupe in the French West Indies.

### *New Ferry Between Denmark and Sweden*

The Norwegian owned "Europafergen," built by the Navy Yard at Horten, has begun ferrying between Grenaa, Denmark, and Varberg, Sweden. The craft carries 750 passengers and 100 cars.



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Five summer cruises in Scandinavia follow the Grand Mediterranean Cruise. The first three, each of 15 days' duration, visit the North Cape, Norwegian Fjords and Land of the Midnight Sun. They sail from Harwich, England, on June 15, June 30 and July 15, 1961. The June 15 cruise will also leave from Boulogne on June 14.



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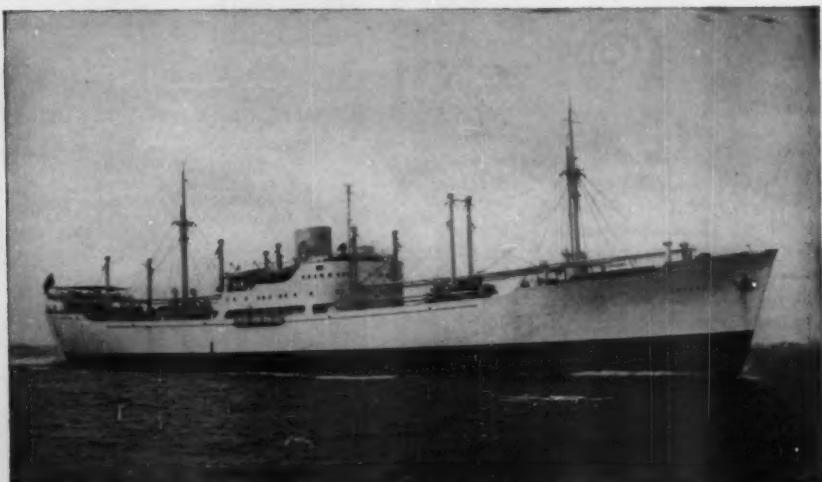


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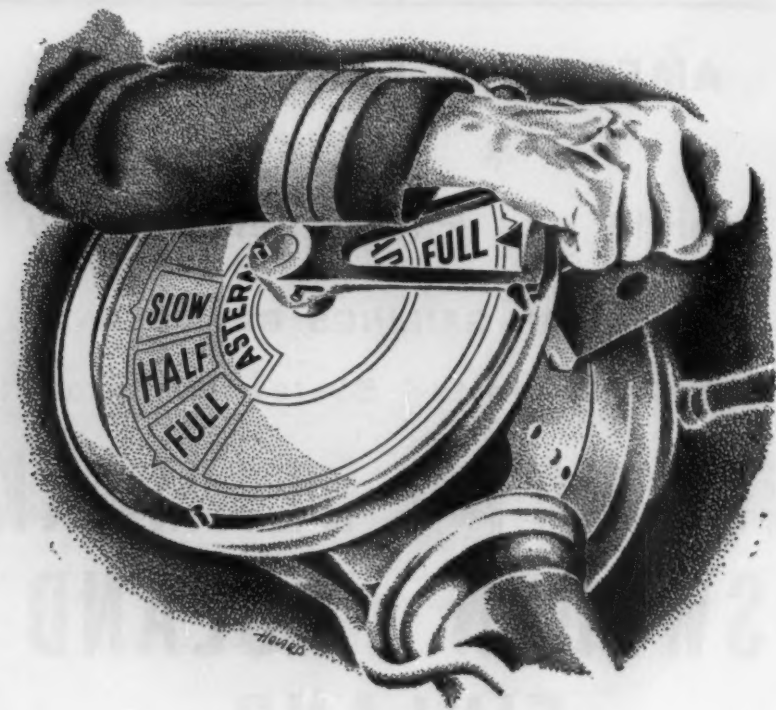
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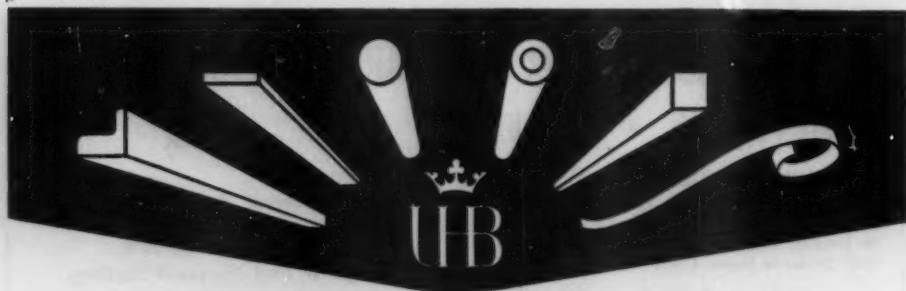


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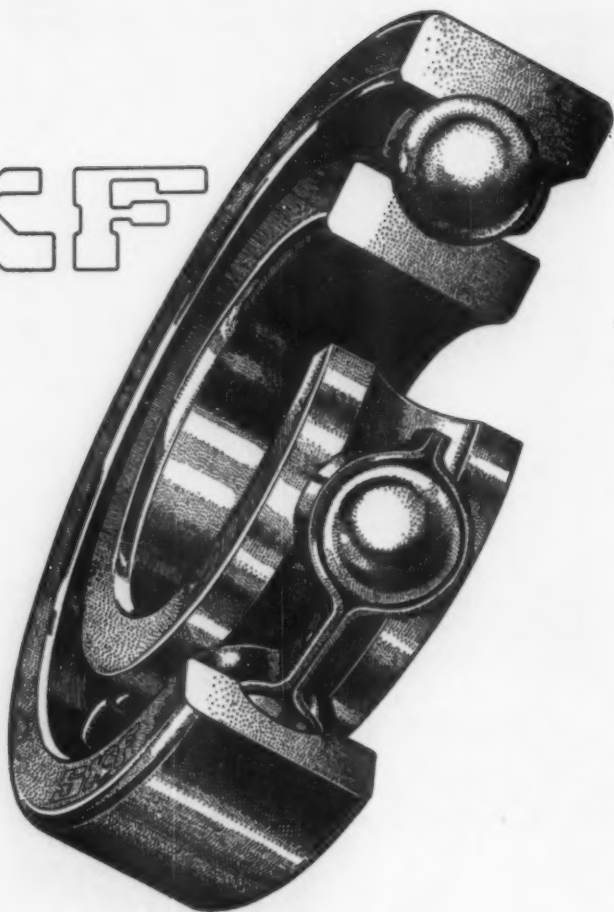
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